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ABSTRACT

Intended for elementary school teachers and librarians, this book was designed to help in the development of reading programs for young children. Five sections are included: (1) planning ahead, which includes getting organized, making decorations, collecting "junque" (craft materials and other items needed for craft activities); (2) conducting reading programs for children of all ages, which covers storytelling, readabook programs, picture book programs, book talks, book reviews, book discussions, and references; (3) developing a reading activities theme program, which suggests activity ideas and contains references; (4) using theatrics to bring books to life, which focuses on pantomimes, skits, plays, and puppets, and includes references; and (5) staging special events, which suggests different kinds of festivals and "happenings" to hold, such as a sports extravaganza or a winter carnival. Each section contains an introduction and a bibliography. (EL)

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Children's Caravan

A Reading Activities Idea Book for Use with Children

A Fun with Reading Book

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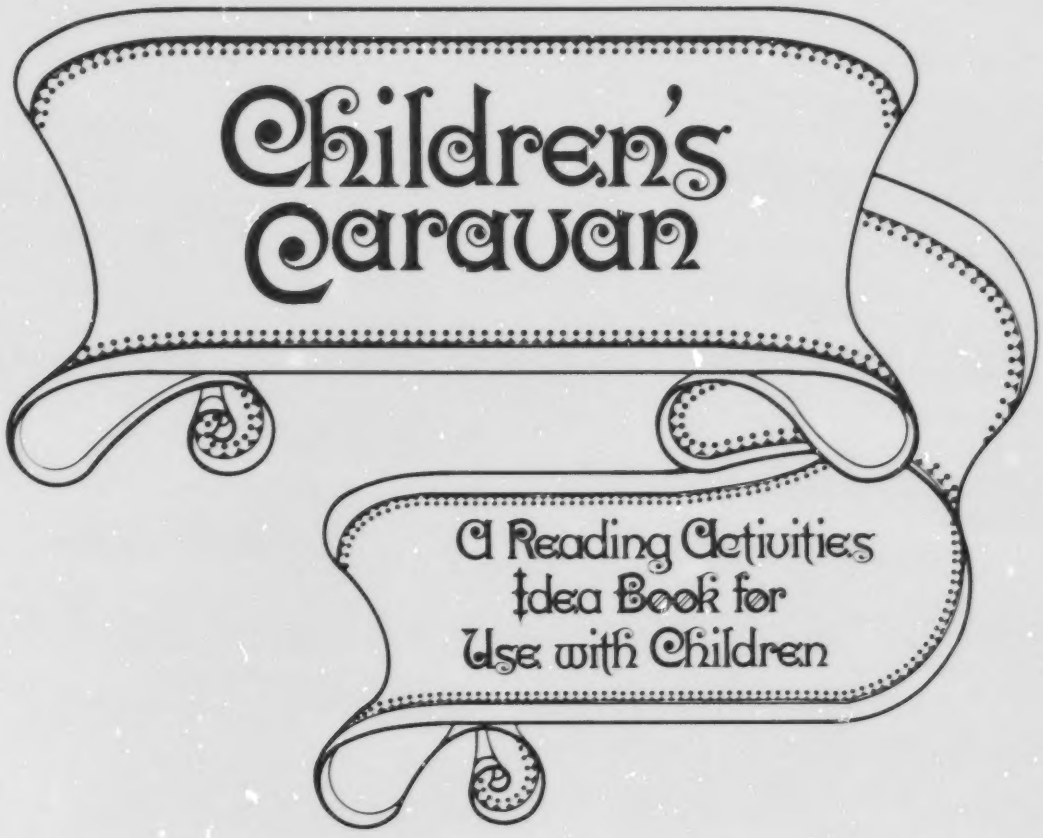

A Fun with Reading Book

by Judith A. Kimball

ORYX PRESS
1983

The rare Arabian Oryx is believed to have inspired the myth of the unicorn. This desert antelope became virtually extinct in the early 1960s. At that time several groups of international conservationists arranged to have 9 animals sent to the Phoenix Zoo to be the nucleus of a captive breeding herd. Today the Oryx population is over 400 and herds have been returned to reserves in Israel, Jordan, and Oman.

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To Shealagh, Monique and Beric, in recompense for the years of sometimes reluctant guinea pig-hood; which, being tough, they managed to survive, and have arrived at mostly normal and absolutely likeable adulthood.

Table of Contents

Preface ix

Planning Ahead for the Program
Introduction 1
Getting Organized 2
Making Decorations 5
Collecting "Junque" 7
Bibliography 11

Conducting Reading Programs for Children of All Ages
Introduction 13
Storytelling 14
Readabook Programs 17
Picture Book Programs 20
Book Talks and Book Reviews 23
Book Discussions 25
References 36
Bibliography 36

Developing a Reading Activities Theme Program
Introduction 38
Activity Ideas 39
References 45
Bibliography 45

Using Theatrics to Bring Books to Life
Introduction 47
Pantomimes and Skits 48
Plays 51
Puppets 54
References 69
Bibliography 70

Special Events
Introduction 71
Field a Festival 72
Have a Happening 73
Bibliography 74

Conclusion 76

Preface

"Listen! I'll tell you a story—a new story you've never heard before!" What magic words for a child to hear. Do you want to be the person casting this spell even if you think you cannot do it? Do you watch a puppet show and then want to try it yourself but feel that creating puppets and building a theater are beyond your capabilities? Do you want to expand the reading experiences of your first graders but don't know where to start? These are dilemmas we all face at some time. Join this caravan and find what you need to know to make that start.

The Children's Caravan was created by the New Hampshire state library when travel was easy and relatively inexpensive. It began as a large, green station wagon carrying ideas, props, and people into the field as a teaching unit. The caravan was the method chosen by the extension division of the state library to reach staff in small, rural public libraries. Many of these libraries had only one or 2 people working in them; they had short hours and shorter budgets. They needed and wanted more for the children being served. In addition, many of these libraries also acted as elementary school libraries in their communities, creating additional responsibilities. But their staffs didn't always know what to do or where to turn for help. It soon became evident, from reactions at our workshops, that public librarians were not the only ones who wanted our help—so did day care and kindergarten instructors, teachers, and others who worked with children. We welcomed them all.

However, the day came, regrettably, when the caravan had to be retired—we had neither staff time nor money to support it. Another method had to be found to reach the caravan's audience and so a caravan idea book was written. That book was in the form of a pamphlet sent in the mail. This book, in a revised and expanded form, is the culmination of that first caravan.

And what a caravan it is now! There are no plodding camels covering endless miles of Arabian deserts in this book. It is now a gaily adorned line of camels and elephants straight from a carousel—a veritable Pied Piper of a caravan. And it is limitless, because this caravan's cargo is ideas.

It is inexplicable—the apparent multiplication of ideas. One idea that works will, in turn, produce others which will do the same. One book read in a classroom or chosen from a shelf in the library will lead to others. One reading program, accomplished easily, will give the needed impetus for future reading programs. One imaginative addition to basic classroom planning will provide ideas for more. One successful program involving community aid will whet the appetites of everyone involved. Minds are creative and need only a bit of the baggage from one caravan camel to get them started. It's when that creative urge shows signs of hibernating that we begin to fear we'll be failures and decide it's easier and safer to do nothing at all. We all have this happen from time to time and a little help is always useful in an emergency. It certainly is no time to resign oneself to a desert island of inactivity. If you look at your hurdle as a sand dune, you'll find that, from a distance, it looks insurmountable. However, as you get closer, it diminishes in size, and as you walk over it, you'll find it was nothing but a little pile of sand, easily scattered.

Fears of failure can be rationalized very tidily into seemingly logical explanations. There's too much time involved in doing this, too much money is needed to do that, too much help is required for my organization to handle the program, the idea is too new for my community to accept, too much talent is required to complete the program, and so on. All of us who work with children, in homes, in schools, in libraries, in clubs and organizations, in day care centers—wherever—will need help at some point.

Children's Caravan was designed with that realization in mind. Programs can be broken down into a few components that are simple to do. Bibliographies can provide sources of information, service organizations can provide human resources, materials can be easily found, and ideas can be adapted to differing circumstances. What is most needed is a source of support and easy reference.

There will be at least one program in this book which you can use. *Children's Caravan* will give you the information you don't have time to research. Most of the programs cost very little to carry out. All of them have been tried with real, live children. Best of all, you will find you don't have to be an artist, a musician, a dramatist, or a designer to conduct any one program. And that one program will lead you to others you design yourself. It only takes the first camel to get you started. And if you're afraid you've run out of ideas, try an elephant.

Planning Ahead for the Program

Introduction

If you are the kind of individual who likes to "just let things happen," perhaps this is the time to take stock of your methods in the classroom or library, especially if your programs haven't been going the way you'd like. Or maybe you're bored by your surroundings and what you've been doing. Don't rush into something new, thinking it will miraculously improve your approach. Sit down first and do a little planning.

One of the most difficult aspects of working with children is the planning. And that's why it should be tackled first; once done, everything else somehow falls into place more easily. It's not usually the programs themselves that create difficulties. We often know exactly what it is we want to accomplish. It's getting from A to B that's difficult. So make today the day you're going to map out the road from A to B with all its pitfalls and potholes; once mapped, it's far easier to see what you need, who you need, and how you'll get there.

Don't overlook any of those picayune details that are so easy to slough off; they're the ones that trip you up. These details are as necessary to a program as the program itself. Nothing we decide to do happens in a vacuum. Others are always involved. If you're contemplating a new paint job to replace the institutional green you can't live with another moment, consider such details as who will supply the paint, who will do the work, when the job is going to get done, and what you will have to do to get ready for the painters. Suppose your budget only covers the paint. How do you get assistance? That's when you needed planning a week or a month ago.

Nothing should be left to the last minute. Procrastination is a habit which can be fatal to the success of a program. You didn't think and

suddenly it's 8 a.m. and you have no spare bulb for the projector you borrowed. Omitting such a small item could spell disaster. But if you or one of your assistants had made a checklist, it might not have been forgotten. We all forget at one time or another. But think how less often it would happen if we did a little planning.

Take a little time and read about the planning strategies and methods to circumvent too-small budgets before beginning your program.

Getting Organized

1 Story hour programs can be for everyone, but plan for the age groups that you will have. Certain aspects are worth considering. Are all the participants preschoolers? They can easily come in the morning, and many parents prefer this time. They should be separated from older brothers and sisters, anyway. School-age children can come after school, or preferably on Saturday morning. You don't need 30 second and third graders descending upon you right after school; they need time to unwind. Older children may have sports and other after-school activities. Whatever the age group, ask yourself how many children are going to come. If you register them ahead of time, you'll know. Ten or 12 preschoolers or 15 older children is a large enough group to handle. If you have limited space, you may want to limit the number of participants even more. With preregistration, you'll be able to plan for your programs far more easily. Once your limit is reached and your sessions are full, don't allow any more children to enroll. Never mind the importune parents. It's better to make them wait than have a group too large to handle. Don't mix your age groups. A 6-year-old does not belong in the "tiny tots" story hour, even if his sister is there, and vice versa.

You can even hold story hour programs in your classroom. The approach is only slightly different. In the primary grades, story hours can be considered a special treat for those days the weather keeps everyone confined. The day before a holiday or vacation is an ideal time; no one wants to study, anyway. Story hours can be used right through the elementary grades. The only difference is, as the children get older, the materials that are used change. The sixth grader might feel insulted at a picture book approach.

2 Plan your schedule. Are you going to have a weekly program, a holiday program, a monthly program, or a series for several weeks? Post the schedule and the registration date that have been decided upon. Then stick to those decisions. Each program needs special planning because if you decide to conduct one more session than you originally put together, you will find yourself scrambling for materials, stories, films, and so on. If your films must be ordered from a central source, make certain this is done well in advance of the date needed so you aren't left panic-stricken and empty-handed on the day you want them. You'll also need time to preview the audiovisual materials you use if they are unfamiliar to you.

3 Find some helpers. If you are using volunteers, make certain they know what is expected of them. If you are using audiovisual materials, do the volunteers know how to use the equipment and know where it is kept? The librarian, teacher, or whoever is in charge of the program should handle the scheduling of the volunteers. Be sure there is always someone available in an emergency. If Mrs. Jones can't come Tuesday morning because daughter Susie has the measles, she needs to know who to contact. The coordinator can then call a substitute to take Mrs. Jones's place. Are your puppets ready? Are the cutouts for the flannel board in order? Don't wait until the last minute to organize either your helpers or your special materials.

4 Keep a record of what is accomplished at each story hour program. Note how many children attended the session; what stories, films, games, songs, and other activities were used; and what worked well and what bombed. Have this record available for staff and volunteers to look at. With such a record, programs won't inadvertently be repeated, and hopefully, the duds will never reappear. It may seem like a lot of extra work now, but next year, you'll appreciate the effort you made.

5 Publicize!!!! Let everyone know about your programs. Place posters in the library, fliers on the library check-out desk or in the classroom, announcements in your newspaper, on the bulletin board—any place others will see them. Nor will it do any harm to have a photographer in to take a story hour picture for the local newspaper. If that can't be arranged, at least take a few snapshots of your own for the bulletin board. When the programs are over, report to the school or library administration how successful they were. Remember French dramatist Alexandre Dumas's famous quotation: "Nothing succeeds like success."

6 Allow flexibility among the participants. Let each person who shares the story hour responsibility choose his/her own method of approach. Some individuals are comfortable doing a picture book program; others prefer using films/filmstrips, flannel boards, puppets, and still other techniques. An infinite variety of approaches is possible, and each person should feel free to use what s/he likes and does best.

In addition to following these 6 steps, you can—and should—locate resource people. Talk with other librarians and teachers when you see them at meetings. All program leaders are scroungers of ideas. Find out what kinds of programs have worked well for them. You may have to adapt specific ideas to fit your situation, but that isn't difficult. Visit other leaders' sessions to see how they do it. Librarians and teachers' organizations have programs and conferences; that's a good time to talk, to pick up free materials, and come home with new things to try.

Ask library patrons and parents for suggestions and assistance. There are all kinds of talented people among these groups who may be able and willing to share their expertise.

Read the local newspaper for stories on interesting people and happenings. It also gives a good overview of what's happening in town that might lead to parallel programing in the library or special projects in the classroom.

Investigate your local service organizations for resources. Check with police, fire departments, animal control officers, and other municipal personnel. They are usually happy to have a captive audience of children listen to their sessions on bike safety and pet care.

Ask your students or young patrons for ideas. They may know of people who have worked in school volunteer programs or on the PTA.

Leave no stone unturned. You don't know who can and will help if you don't ask questions.

STORY HOUR LOG BOOK

April and May 1983; first series. Tuesday mornings, 10 a.m.–10:45 a.m., preschool group (4- and 5-year-olds). Sign-up sheet in library during March. Limit: 10 children.

First session
Coordinator and program people: _____

Stories used:
1. _____
2. _____
3. _____
Were they popular? _____

Other items used (puppets, films, etc.) Were they popular? _____

Games or songs used: _____

Were they popular? _____

Comments: _____

For the second session, list the same items as for the first session; continue this practice for all sessions of the program. Keep the log in a loose-leaf notebook in the childrens' room or where anyone working with the story hour program can have access to it. When you're finished, you'll have a running list of stories used and when they were used, how they were received, and what worked and what didn't. This is particularly useful if you have volunteers conducting the program; you may be able to remember what you used last week, but if the volunteer is new, s/he has no way of knowing.

Making Decorations

No story hour program can be truly successful and fun if the room it is held in isn't attractive and inviting. Get rid of the institutional green walls. Discard the used and reused decorations. Be creative. Decorate! You won't need outstanding artistic ability or a great deal of money if you know the right places to go to for help.

The most obvious sources of assistance are the Friends of the Library or the local PTA. If either has a committee that prepares and changes exhibits on a regular basis, get your name on the list. Someone in the group just might be overjoyed at taking on your dismal domain. One word of caution: you don't want a display that is irreplaceable, rather, a hands-on exhibit of interest to children. You could also form a committee from among your regulars and have them come up with suggestions as to how they would like to see their room decorated.

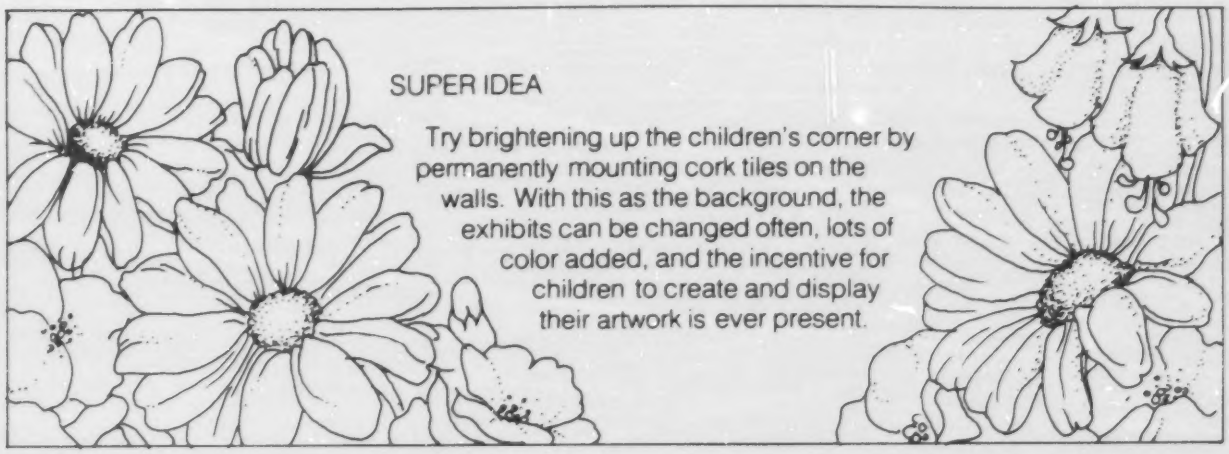
Holidays present no problem because most of them offer obvious ways to decorate: hearts and flowers for Valentine's day, eggs and bunnies in hats for Easter, large construction paper firecrackers marching in an orderly parade for the Fourth of July, witches and bats and other horrors for Halloween, turkeys and a bountiful harvest for Thanksgiving, and evergreens and large red balls and bows for Christmas. But what about the rest of the year? This is where a committee of imaginative helpers comes in. Chases' Calendar is also a good source of ideas for odd days, weeks, and months. Use ideas from the calendar, no matter how zany they sound. The children will be delighted and look forward to what is going to appear next.

Have exhibits and decorations that match your programs or subjects. Better still, develop a theme decoration around what you are doing. There is no better way to get parents in to visit than to have an exhibit made by their children. If you lack wall and/or shelf space, brighten up the room with mobiles and free-standing bulletin boards. To make a functional bulletin board, all you really need is a framework with burlap tacked over it.

If you can't afford expensive posters and pictures for your walls, make your own. Most publishers' representatives give out posters at conferences. Pick up a supply of them, then get a sheet of matting board at an art store. It comes in a variety of colors and costs about

$3.50 for a large sheet. Cut the sheet in half with an x-acto knife and bind the edges with a contrasting or blending color of plastic tape if you desire. Mount these on the walls and attach the posters using masking tape on the back of the poster or with push pins. You can then change the posters as often as your supply warrants.

Another suggestion that produces something a bit more permanent is to buy artist's stretchers and cloth panels and mount them yourself. The stretchers come in different lengths, by the inch, for you to put together. The fabric panels are also available in various sizes. All you need for mounting is a heavy-duty stapler and lots of patience. Someone with sewing skill could quilt the panels, making them even more interesting and professional-looking.



SUPER IDEA

Try brightening up the children's corner by permanently mounting cork tiles on the walls. With this as the background, the exhibits can be changed often, lots of color added, and the incentive for children to create and display their artwork is ever present.

Don't forget such obvious ways of adding color as displaying flower arrangements. Even weeds can be interesting. Leave a few books around to help participants identify whatever is unusual in the arrangements. You can call on your committee for help with this, too.

For special occasions with refreshments, have a few cloths to cover whatever you use as a table. The easiest way to acquire a variety is to buy remnants of brightly colored cloth (washable and no-iron) and hem them. They can be used many times and not only in the childrens' room. Even the teacher's room needs brightening occasionally. Many libraries use this type of festive setting with a lighted candle for story hour programs. The table serves as an exhibit area for your props or the books you are using. When the story hour is over, the candle is blown out.

You may also want to consider setting aside a special corner for your story or reading hour, and have a wall hanging or picture that designates the area. Even a rocking chair can be added. A good project for the Friends of the Library or the PTA might be to make special cushions for the children to use for programs. When not in use, they can be stacked away.

ANOTHER SUPER IDEA

One way to make certain no one gets lost in the stacks is to use large plastic letters to let everyone know what that stack contains. Use contrasting colors, and make sure the letters are *big*. They're easy to read and decorative, too.

If you already have a bulletin board and don't know what to hang on it, there are many sources for ideas. Don't throw away any magazines that have usable pictures in them—you never know when you will need them. Sometimes junk mail turns up winners, too. Worn-out books have illustrations that can be recycled; greeting cards, wrapping paper, wallpaper samples and scraps, and coloring books are also good sources of decorations. If your lettering is messy, visit an art supply store which sells stencil kits, lettering guides, pressure sensitive plastic letters, dry transfer letters, and inexpensive calligraphy pens.

With a little ingenuity, no room need ever have the blahs!

Collecting "Junque"

Collect "junque." Most libraries and schools don't have the additional money in their budgets for craft materials and other items needed for craft activities. So ask the Friends of the Library, patrons, neighbors, colleagues, parents, and family members to save for you. Have a "found" materials storage space in your room, and when you need materials, look there for whatever treasures may have been collected. You may have enough to plan craft programs and activities without dipping too far into the rest of the budget.

Here's a checklist and a few uses for your "junque":

Band-Aid containers. Fill them with pebbles and use as maracas in your preschool band.

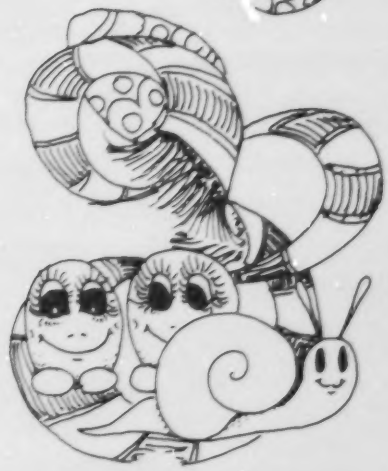
Bits and pieces. Use sequins, braid, ribbons, feathers, and scraps of all kinds of material for puppets, trim for hats, Easter eggs, or Christmas decorations.

Coffee cans with lids. Use them as storage for all kinds of small items, decorate them as gifts, make bookends after filling with plaster of paris, or use one as a base for the egg/Christmas tree.

Computer cards. Twist and staple these to make Christmas decorations and wreaths.

Egg cartons. Use them for all kinds of things. See the bibliography.

Hats. Decorate them for Easter Parade participants.



Kite string. Use for kites, naturally, and a variety of other projects.

Large cardboard boxes. Use them for storage or as hideaways for small preschoolers.

Egg-shaped panty hose containers. Make an egg tree for Easter or a Christmas tree at any time, using the "eggs" as decoration. With bases glued on them, they also make party favors to be taken home.

Milk cartons. Make a bird feeder in nature class.

Old clothes. Pick out the best and keep them for your "Little Theater" group's costume department, have a parade, or remove all useful trim for your puppet theater.

Paper bags. Cut out masks or puppets, using the paper of the bag.

Paper plates. Use them for anything and everything.

Popsicle sticks. Make puppets or decorations with these.

Scarves. Use for puppet costumes or for drapes for your puppet theater.

Shells and rocks. Create take-home "pets" with these.

Shoe boxes and lids. Make a shadow-box or a self-contained child-size flannel board.

Sleeves from knit garments. Use these to clothe hand puppets or unravel the yarn and use for curly hair for puppets.

Small, clear bottles with tops. Fill with sand for sand art projects.

Small plastic jugs. Use them for your jug band, or cover with cloth scraps for "jug" people. Use one of your styrofoam balls for the head.

Soup cans. Try making "telephones."

Spools. Gather these for spool knitting or to make toys. If you are lucky, someone may have some wooden ones left.

Styrofoam and paper cups. Turn them into paint receptacles or flower and seed pots.

Styrofoam balls. Decorate for the holidays with them, and use them for puppet heads and with other articles.

Styrofoam meat trays (washed). Use them under the seeds in cups that the nature group starts. They can also be cut into decorative shapes or used as a base for other objects.

Tiles and linoleum. Carve into molds or stencils that can be used in lithography activities.

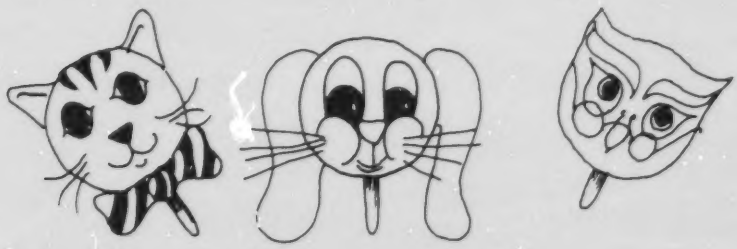
Now that you have gotten this far, you know what to do—be a scrounger and a collector. Here are a few activities to get you started:

Make paper plate faces. You will need paper plates, scraps of cloth, white glue, white paper, styrofoam cups, popsicle sticks, yarn, ping-pong balls or small styrofoam balls, and magic markers.

Use a large plate for the face. Make eyes, using circles cut from white paper or from the bottoms of styrofoam cups. Color in the iris blue, green, or brown. Use a ping-pong or styrofoam ball for the nose and cut the mouth from red felt. Use unraveled yarn for hair and make a bow tie from a cloth scrap.

All kinds of variations are possible. Dress the faces with Easter bonnets or wild hairdos. Make clown faces or make an entire family, using small plates for small members. Have a rogues' gallery exhibit when the children are done.

To make a mask, glue a popsicle stick to the bottom of the plate for a handle, cut eyeholes, and decorate as desired. Use the masks a la the Greek theater. Make monster, animal, or celebrity masks for Halloween or for a guessing game activity.



Design a collage. You will need scissors, cloth scraps, paper, dried natural objects, ribbons, sequins, and beads—anything that can be glued onto paper. You will also need white glue and materials for the background, such as heavy paper, cardboard, or cloth. You could also use large styrofoam meat trays for a shadow box collage.

A collage does not require great artwork, making it even more fun! The cloth of paper is torn into shapes or scraps and the picture is built from these scraps. Any kind of art, from realism to cubism, is possible—let the childrens' imaginations soar. And don't forget to have an exhibition afterward or a competition with judges and blue ribbons.

Special Recipe

Mix up some fun dough. You will need:

1½ cups of flour
½ cup of salt
½ cup of water
¼ cup of vegetable oil or
a few drops of liquid detergent
food coloring (optional)

1. Mix flour and salt together in a bowl.
2. Slowly add water and oil, and coloring.
3. Knead dough thoroughly, and shape into several balls.

Makes enough for 2 people to create "objets d'art."

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Cutler, Katherine. *Creative Shellcraft*. New York: Lothrop, Lee & Shepard Books, Inc., 1971.
Tells of wonderful ways to use all those shells friends and relatives give you.

Eisner, Vivienne, and Weiss, Adelle. *A Boat, a Bat and a Beanie. Things to Make from Newspaper*. New York: Lothrop, Lee & Shepard Books, Inc., 1977.
Tells how to do easy paper-folding.

Fiarotta, Phyllis. *Confetti: The Kids' Make-It-Yourself, Do-It-Yourself Party Book*. New York: Workman Publishing Co., Inc., 1978.
Tells how to make handicrafts, party favors, play new games, and do easy cooking.

Fiarotta, Phyllis, and Fiarotta, Noel. *Pin It, Tack It, Hang It*. New York: Workman Publishing Co., Inc., 1975.
Encourages children to develop their own bulletin boards.

Finton, Esther. *Bulletin Boards Are More Than Something To Look At*. Carthage, IL: Good Apple, Inc., 1979.
Explains how bulletin boards can be used for more than just tacking up notices.

Gilbreath, Alice T. *Fun and Easy Things to Make*. New York: Scholastic Book Services, 1974.
Lists easy-to-make craft suggestions.

———. *Spouts, Lids, Cans, Fun with Familiar Metal Objects*. New York: William Morrow & Co., Inc., 1973.
Tells what to do with all those items that are always left over.

Haddad, Helen R. *Potato Printing*. New York: Harper & Row Publishers, Inc., 1981.
Tells how to do simple beginner print-making.

Hayes, Phyllis. *Musical Instruments You Can Make*. New York: Franklin Watts, Inc., 1981.
Shows how any group can become an orchestra.

Hogrogian, Nonny. *Handmade Secret Hiding Places*. New York: Overlook Press, 1975.
Tells how to invent all sizes and kinds of hiding places.

Newsome, Arden J. *Cork and Wood Crafts*. New York: Lion Books, 1971.
Shows how to make not-too-difficult crafts with interesting results.

———. *Make It With Felt*. New York: Lothrop, Lee & Shepard Books, Inc., 1972.
Includes patterns and step-by-step instructions for many felt projects.

Rockwell, Harlow. *I Did It*. New York: Macmillan Publishing Co., Inc., 1974.
Provides how-to craft ideas for the preschool and kindergarten set.

Shepard, Margaret. *Capitals for Calligraphy: A Source Book of Decorated Letters*. New York: Macmillan Publishing Co., Inc., 1981.

Weiss, Peter. *Scrapwood Craft*. New York: Lothrop, Lee & Shepard Books, Inc., 1977.
Tells what to do with your "bits and pieces" of wood.

———. *Simple Printmaking*. New York: Lothrop, Lee & Shepard Books, Inc., 1976.
Describes print-making techniques for the more adventurous print hobbyists; good illustrations.

Conducting Reading Programs for Children of All Ages

Introduction

How can a reading program be cost-effective? How can you justify the programing you do in class? What can you do when your library staff has been reduced? How can you really get children to read without spending more money for special materials?

The 2 most cost-effective elements to such a program are 2 that you already have: yourself and a free source of prepared materials—books. That's all you need to provide programs for any age and for any situation. These 2 elements have endless variations, depending on how they are used. These variations provide the solutions to many problems.

One of the joys of working with children is introducing them to the wide world of books and reading. There is nothing more satisfying than watching an excited child who has just discovered the magic of the written word in a book you gave him/her to read. S/he will want to share this joy with you and find more of the same in other books. Sometimes you will need to lead them on their early explorations until they are sure what more of the same is or until certain authors begin to take shape in their minds as writers of that special kind of book.

It means, of course, that you must also be familiar with the books you choose for the children and the ones you use for programs. School and public libraries can provide the necessary materials. There's nothing strange or undignified in borrowing armloads of children's books to read or in browsing for an hour or 2 in the children's section

of the library. There are so many well-written and illustrated books available that it can be very difficult for you to make a choice. Children's books have changed dramatically in the last 20 years. The old favorites you remember are still there, but there are also many new ones that explore different topics, that provide more depth to characters, and that show other perspectives of the past. You'll need to read them for yourself before you attempt to enrich and expand the horizons of the children.

The more you read, the easier it will be for you to present the following "one person plus books" programs. All of these programs, from picture books to book discussions, can be expanded if you have help. All of them can be used as single programs or as parts of a series, in the classroom or in the library. If your storytelling succeeds, you'll want to find more books on the library shelves to provide needed materials for additional sessions. You'll be able to give your readers lists you have prepared by hunting yourself for more of the same.

Whether you use these programs to broaden the content of your class or make it a special day in the library, they can be the beginning of an ongoing effort to foster reading. The discussion suggestions are easily expanded; you'll soon find your own book topics, such as: Newbery Medal and other winners, science fiction, sports, or romantic novels for young readers. Let the children find their own poetry, once you have explored its magic as a group. Lead them into discussions on words and their sources when strange ones are found in text. Use picture book programs to arouse interest in books beyond curriculum reading requirements.

Books are meant to be discovered, shared, enjoyed, passed along, talked about. The following programs will help you do that.

Storytelling

There is no substitute for the individual who can enchant the child with storytelling. Television, films, and filmstrips all have their place in children's entertainment, but it is the storyteller who weaves a very special magic. Words create images, and the child's imagination embroiders them and makes them special to him/herself alone. Not everyone is a great storyteller, but most of us, with practice, can be good storytellers.

How do you choose a story to tell? What kind of story are you comfortable telling, and what is the age range of your audience? For the very young listener, use short stories of not more than 5-10 minutes in length. Remember, along with a short attention span, their experience factor is limited. So for them, choose familiar stories with repetitive phrases and verses. As the age of your audience increases, so can the length and variety of story. While you work to expand your repertoire, stick to the stories you know best; do a few well, and add others slowly. If a full program of stories is impossible, try reading a poem or 2, or use a film or filmstrip.

Suggested Books: There are many versions of these stories available. You may already have favorites; these are mine.

FOR THE YOUNGEST LISTENERS

Chicken Licken. Retold by Kenneth McLeish. Scarsdale, NY: Bradbury Press, 1974.

Gingerbread Boy. Retold and illustrated by Paul Galdone. Boston: Houghton Mifflin Co., 1975.

The Three Bears. In L. Leslie Brooke's "The Golden Goose Book." New edition. New York: Frederick Warne & Co., 1977.

The Three Billy Goats Gruff. Illustrated by Marcia Brown. New York: Harcourt Brace Jovanovich, Inc., 1957.

The Three Little Pigs. By Erik Blegvad. New York: Atheneum Publishers, 1980.

And, one very special story that doesn't fit any category:
Gag, Wanda. *Millions of Cats*. New York: Coward, McCann & Geoghegan, Inc., 1928.

FOR 6- TO 8-YEAR-OLDS

Try some variations of familiar tales such as:

Asbjornen, P.C. and J. Moe. *The Lad Who Went to the North Wind*, in "East of the Sun and West of the Moon." New York: Macmillan Publishing Co., Inc., 1963.
Presents the Norwegian version of "The Table, The Ass, and The Stick."

Fillmore, Parker. *Mighty Mikko*, in "The Shepherd's Nosegay." New York: Harcourt Brace Jovanovich Inc., 1958.
Presents a variation of the "Puss in Boots" story.

Jacobs, Joseph. *The Well at the World's End*, in "English Folk and Fairy Tales." New York: G.P. Putnam's Sons, n.d.
Tells "The Frog Prince"—in different clothes.

Steel, Flora Annie. *Mollie Whuppie*, in "English Fairy Tales." New York: W.H. Smith, Publishers, Inc., 1979.
Tells of Mollie, a female Jack the Giant Killer.

Tashjian, Virginia. *Nazar the Brave*, in "Once There Was and Was Not." Boston: Little, Brown and Co., 1966.
Presents the Armenian version of "Forty at One Blow."

FOR 9- TO 11-YEAR-OLDS AND OLDER

Chase, Richard. *Grandfather Tales*. Boston: Houghton Mifflin Co., 1948.
Relates stories collected in the Appalachian Mountains.

———. *Jack Stories*. Boston: Houghton Mifflin Co., 1943.
Tells how Jack, of beanstalk fame, and his kin were transformed by southern mountain storytellers.

Colum, Padraic. *Children of Odin*. Havertown, PA: Havertown Books, 1920.
Presents Norse mythological stories.

Green, Roger Lancelyn. *Tales of Greek Heroes*. New York: Penguin Books, Inc., 1974.
Relates stories of Jason, Perseus, and others.

Housman, Laurence. *The Rat-Catcher's Daughter and Other Stories*. New York: Atheneum Publishers, 1974.
Presents interesting twists of plot in a collection of original folk and fairy tales.

FOR FOLK-TALE FANS

Babbitt, Natalie. *The Devil's Storybook*. New York: Farrar, Straus & Giroux, Inc., 1974.
Provides a collection of original tales in which the devil gets his due.

Baker, Augusta. *The Golden Lynx and Other Stories*. New York: J.B. Lippincott Co., 1960.
Tells of enchantments and of the clever outwitting the strong.

Sandburg, Carl. *Rootabaga Stories*. New York: Harcourt Brace Jovanovich, Inc., 1936.
Supplies nonsense stories from a Midwestern background.

Wolkstein, Diane. *The Magic Orange Tree and Other Haitian Folktales*. New York: Alfred A. Knopf, Inc., 1978.
Provides a variety of folktales with a different flavor; some contain music.

Storytelling programs work well with children in the middle grades. With them, longer stories such as folk tales, can be used. Folk tales are particularly good with this group as so many contain the humor and twists in character and plot children at this age appreciate. This is also a good age to introduce myths from many sources.

Another consideration is the setting for the program. Both you and your audience should be comfortable. Seating can be arranged on the floor or in chairs in a circle around you, depending on what is available in your room. The storyteller should stand or sit, whichever is most comfortable. This choice, too, will depend on how the storyteller performs. Some leaders will find it impossible to sit quietly on a chair because it allows no room for the physical characterizations that person uses. The storytelling room or area should be separated from the rest of the activities in the library or classroom; it's too distracting to others and to the audience. Storytelling need not be confined to the library. In the summer, take your program to the parks and playgrounds. The classroom is an equally good setting for storytelling; it provides a break in the routine and can be used to introduce special materials to enhance study units. Anansi tales from Africa; tall tales or "jack" tales from the southern mountains of

Appalachia; stories about bogles and pixies from the British Isles; and jataka from India are just a few of the types of stories that can be used to give a flavor to social studies that nothing else quite matches. It is an introduction to literature that is painless and entertaining at the same time. And, who knows, some of the students may even visit the library for more of the same.

Storytelling is not elocution. There was a time when formal storytelling involved these principles, using carefully practiced gestures integrated with an equally carefully modulated voice to illustrate points the speaker wished to communicate. It was as stylized as the arm and foot movements from classical ballet. Voices were trained for enunciation, flexibility, and emotion. *Forget this approach.* In today's library and classroom, such a requirement would turn off not only potential storytellers, but the audience as well. If gestures come naturally to you, use them; if you prefer keeping your motions limited, fine. Use whatever style you are comfortable with. In fact, don't worry about it at all—you'll do whatever is natural for you. Your voice is important because it conveys the images and emotions of the story. A monotone is deadly—both you and the children will fall asleep. If you are vocalizing for the characters in your story, make it sound as if they are talking. Vary both the pace of your storytelling and the level of your voice. And don't forget the power of the dramatic pause.

The easiest way to check on your storytelling technique is to tape yourself and play it back. Listen to how you sound and to how dramatic your presentation is—or isn't. It's a traumatic experience if you have never heard yourself on tape. Your voice never sounds the way you think it should. But it does sound the way others hear you, so be analytic in your listening.

The process of learning a story is simple. Pick one you like, read it aloud to hear how it sounds, and practice. Stories seldom need to be learned verbatim, except for the repetitive phrases or the special words in them. So, read the story, try telling it, read it over again, then tell it again. When you are certain you have the essentials of the plot, tape it, and listen to it. See if you have the rhythm of the story and that it flows naturally. In most cases, it is important that the story be told exactly as it is written. Kipling's *Just So Stories* is a good example; his language and words must be retained to make his stories come alive. So, unless you are good at memorizing, do not attempt this technique.

Finally, if you are not yet convinced you can be a storyteller, learn a simple story, try it on your audience, and find out just how much they do like it. You may be pleasantly surprised.

Readabook Programs

Not everyone is comfortable learning and telling stories or has learned enough stories to sustain a series of programs. Don't wring your hands and give up. Instead, try something different.

Read aloud. Using this technique opens up an incredible supply of materials—so extensive, in fact, that it's difficult to choose which story to try first. Again, think about the participants. For the very young, consider short poems, finger plays, or nursery rhymes. Children in this group get fidgety and need variety in small doses to keep them happy. Another variation on storytelling for this age group is to use props such as a toy or an object that relates to the story and can be shared by the audience. Paper-cutting or folding some story characters out of paper as you tell it also intrigues them. It's not as difficult as it sounds; it just takes practice and preparation—such as having the paper all folded and an outline drawn before you start cutting. It will still look miraculous to your audience. As the age of the children increases, add longer narrative and humorous poems to spice up the program.

Children of all ages enjoy listening to a story being read to them. Try the storytelling technique used by Scheherazade in *Arabian Nights*. Leave the story unfinished so the children will be breathless for what happens next. This works particularly well with fourth and fifth graders. Choose stories above their grade level; even an entire book read in installments isn't too much.

Your readabook titles can include some of the exciting older books that no longer circulate well. Find ones with action and excitement. It doesn't matter if the background is animal, historical, mystery, or foreign. What really matters is how the book is read aloud.

Suggested Books:

Arbuthnot, May Hill, comp. *Time for Poetry*. New York: Lothrop, Lee & Shepard Books, 1967.
Presents a representative collection of old favorites. Also includes articles on poetry.

Babbitt, Natalie. *The Search for Delicious*. New York: Farrar, Straus & Giroux, Inc., 1969.
Explains what the word "delicious" really means.

Benet, Stephen Vincent. *The Ballad of William Sycamore*. Boston: Little, Brown & Co., 1972.
Describes, through the life of one man, the westward movement on the American frontier.

Blishen, Edward, comp. *Oxford Book of Poetry for Children*. New York: Franklin Watts, 1964.
Introduces poetry to those beyond the nursery rhyme age.

Brewton, Sarah, comp. *My Tang's Tungled and Other Ridiculous Situations*. New York: Harper & Row Publishers, Inc., 1973.
Supplies a variety of tongue-twisters, nonsense, and other humorous verse.

Carroll, Lewis. *The Hunting of the Snark*. New York: Franklin Watts, 1970.
Describes a strange creature and the equally strange hunters who searched for it.

Ciardi, John. *I Met a Man*. Boston: Houghton Mifflin Co., 1961.
Provides poems written especially for the first and second grader who is reading independently.

Edmonds, Walter D. *Bert Breen's Barn*. Boston: Little, Brown & Co., 1975.
Tells the story of the acquisition of a barn and the treasure that may be hidden there.

Fleischman, Sid. *Mr. Mysterious and Company*. Boston: Atlantic Monthly Press/Little, Brown & Co., 1962.
Describes a traveling magic show in frontier California.

Geismer, Barbara Peck, and Suter, Antoinette Brown. *Very Young Verse*. Boston: Houghton Mifflin Co., 1945.
Gives assorted kinds of verse to read to young children.

Glazer, Tom. *Eye Winker, Tom Tinker, Chin Chopper: A Collection of Musical Fingerplays*. Garden City, NY: Doubleday and Co., Inc., 1973.
Supplies the music and words for 50 singalong fingerplays.

Gray, Elizabeth J. *Adam of the Road*. New York: Viking Press, Inc., 1942.
Tells the story of Adam, who travels the roads of medieval England in search of his father.

Haugaard, Eric C. *Hakon of Rogen's Saga*. Boston: Houghton Mifflin Co., 1963.
Relates the story, set in the Viking time, of how Hakon gained his inheritance.

Hunter, Mollie. *The Kelpies' Pearls*. New York: Harper & Row Publishers, Inc., 1976.
Tells the story of a kelpie, a witch, the Loch Ness Monster, and highland magic.

Juster, Norton. *The Phantom Tollbooth*. New York: Random House, Inc., 1961.
Tells about a surprise package which turns out to be a toll booth to a strange country.

Kendall, Carol. *The Gammage Cup*. New York: Harcourt Brace Jovanovich, Inc., 1959.
Relates how 5 brave Minnipins search for the elusive Gammage Cup.

Montgomery, Norah. *This Little Pig Went to Market: Play Rhymes*. New York: Franklin Watts, 1966.
Supplies rhymes and games for the preschool child, including instructions.

Rossetti, Christina. *Goblin Market*. Illus. and adapt. by Ellen Raskin. New York: E.P. Dutton, 1970.
Tells of 2 sisters: one who was tempted by the goblin fruit and one who was not.

Service, Robert. *The Cremation of Sam McGee*. New York: Young Scott Books, 1969. Combined with *The Shooting of Dan McGraw*.
Tells of the only way to keep warm in the Yukon if you are Sam McGee.

Silverstein, Shel. *Where the Sidewalk Ends*. New York: Harper & Row Publishers, Inc., 1974.
Provides poems for all ages and all situations.

Southall, Ivan. *Hill's End*. New York: Macmillan Publishing Co., 1974.
Tells the story of a group of students and their teacher who find themselves cut off by a storm. Set in Australia.

Steinbeck, John. *The Red Pony*. New York: Viking Press, Inc., 1959.
Relates the story of a young boy, who lived on a ranch, and his first horse.

Tashjian, Virginia A. *Juba This, and Juba That*. Boston: Little, Brown & Co., 1969.
Provides chants, rhymes, poetry, and brief stories to aid the story hour.

———. *With a Deep Sea Smile: Story Hour Stretchers for Large or Small Groups*. Boston: Little, Brown and Co., 1974.
Provides additional stretchers, with instructions for use.

Thayer, Ernest. *Casey at the Bat*. New York: Coward, McCann & Geoghegan, Inc., 1978.
Relates the classic American baseball story.

Untermeyer, Louis, comp. *The Golden Treasury of Poetry*. New York: Western Publishing Co., Inc., 1959.
Provides over 400 poems, from Chaucer to the present. Something for everyone.

Whatever book(s) you choose, you need practice sessions. Poems can be difficult to read on sight, and there is nothing worse than listening to a badly read, sing-songy poem. With longer stories, the reader needs to be familiar enough with the plot to know where to break for the best effect. Read these stories in a practice session, too; the surprises in the story are not for you, but for your audience.

Do you have a large, shady tree close by? Have everyone bring a cushion or mat and get comfortable; that's the ideal place to be on a sunny day. A good readabook program can include a chapter or 2, a poem, and time for discussion and questions. Don't make it a classroom session; let them ask the questions and lead the discussion. You can also add word games or have them write their own poems and stories.

Picture Book Programs

The thought of facing an audience without a book in hand can be traumatizing for some people. "What do you do with your hands?" "How can you remember the story?" "They won't sit still if I just tell a story" are some of the predictable responses from teachers and librarians. If you are certain you aren't ready for a solo performance, do not worry about it. There are always ways to conduct these programs without difficulty.

Try a picture book program. In fact, many libraries use this format for the preschool and primary grades rather than traditional storytelling. Don't expect a smoothly run picture book program to save you time. You do not simply sit down, open a picture book, read it aloud, and have a program.

Any good program requires planning, practice, and flexibility. So you follow the same procedures that you use for any other well-planned program.

1. Decide when to have your program, how many to have it for, and for how long. When these details are settled, find someone to assist you. It will take more than one person, even if you are super human, to work with a dozen squirming 4-year-olds. Then, begin preparing your materials. Plan for half-hour programs as a start. You can always expand them if necessary. Six to 8 weeks is a good length of time—your assistant, the children, and you will all need a break after that.

2. Limit enrollment for the picture book program to a dozen or less. The younger the children, the more difficult it is to keep them interested and contented. You will need a sign-up sheet in the library, and when your predetermined quota is reached, don't allow any more children to register. Tell the disappointed parents and children to watch for the next session you are planning. And you will have another session, although before you finish the first, you may wonder at the wisdom of such a move.

3. Make the children feel welcome and wanted when they arrive. Have name tags ready for them which can be used each week they come. It's fun to have a "tag tree" (a coffee mug stand) or some other special place to hang the tags between sessions. With name tags, you will soon learn everyone's names, and the children will feel special as a result.

   A problem for librarians and group leaders at the first couple of sessions might be dealing with children who don't want to be separated from their parent. What do you do? That depends on you and the child. It is much better if the parent goes elsewhere. But allow the parent to sit quietly nearby if the child seems reluctant to have him/her leave. It is nice to have a meeting place for the parents in a separate area of the room or in the adult area of the library. If it is possible, have coffee for them. Librarians can suggest that parents browse and find books for themselves. It gives them a break and gets them out of your hair. It is also a compromise for the few children who really can't bear being parted from their parent for the entire program.

4. A picture book program can include other activities to make it easier for you and less confining for your audience. Add finger plays and simple songs. Play a game between stories, or do exercises. Have a simple craft project if you wish. If you do this, have all the materials precut. Not every 3- or 4-year-old can handle scissors well.

5. Whether or not your storybook program has a theme is up to you. If you do have a session theme, make sure everything—including games, stories, and crafts—fits the theme. This is fun for a special day, such as Valentine's Day or Halloween. The remainder of the schedule can be anything you want to do.

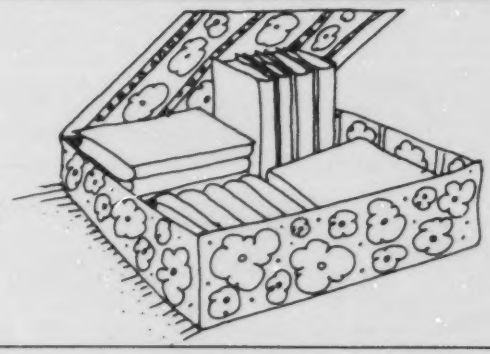
The most important part of the picture book program is the books that you use. A picture book is not just a book with illustrations in it. It is also a method for demonstrating and reinforcing good art, a form of communication, entertainment, and a learning tool for language skills. The children who share your program need all these things in preparation for school, and some may not get them at home. It is very important that good books be chosen to use with them. And this is one place and time when size is important.

So choose books that are large enough for the children to see the illustrations. Choose books with illustrations that are artistically well done. The art form used is important, but equally important is its reproduction within the pages of the book. Pastels, photos, collages, watercolors—the type of art doesn't matter—but if the paper is poor, the pictures small and few in number, the illustrations dull and blurred, then you'll lose your audience. The illustrations must also relate to the story you are telling. They should enhance, not confuse it. Choose books that are relevant to this age group. Their understanding of the world is limited; their curiosity is boundless. Enrich and expand both.

It is very poor practice to dash into the children's room on the morning of the program and grab the first book you see. Choices will be limited and your preparation will be scanty. For a 6- to 8-week session, there is no reason why the books cannot be chosen and put aside for each week. Many libraries have a collection of special books that are used just for story hour programs. This way, you will know that your favorites are always available, and the books will remain in good condition. Other copies of the books should be on the shelves for loaning. You should make sure that enough books are ready for borrowing at the end of each program. You can leave them on a handy table or prop them on shelves that are within reach.

With picture book storytelling, nothing needs to be memorized. However, you do need to be thoroughly familiar with the story. Read it through several times, then read it aloud to get the rhythm of the story. If it doesn't sound right to you, discard it, and find another. The book must be held so the audience can see the pictures, and the flow and rhythm of your storytelling must match the turning of the pages. If there are repetitive phrases, get them right. You'll find the children joining in with you if you give them the opportunity.

Always tell the titles of the books you are using. The children will associate the names with the pleasures of the picture book programs and read the books again for further enjoyment.



Make a picture book treasure chest. Using a cardboard box, cover it with contact paper. Fill it for each program, and let the children choose the books they want to take home. When not in use at these programs, put it away so it will remain special.

Book Talks and Book Reviews

Book talks and book reviews are not the same. A review immediately brings to mind a "critical appraisal"—bespectacled pundits writing scholarly paragraphs for publication. It doesn't need to mean that. A review can be a 3-by-5-inch card in a file on your desk. Let your readers write their own reviews, if only to say "this book is the greatest" or "it stinks," and put them in the file. The readers you are trying to reach aren't as interested in grammar, philosophy, semantics or reading levels as they are in plot, people, and progress. Does the book have an appealing concept, interesting characters, and an exciting story development? The best way to "push" a book is not to; let someone else do your work for you. If the review file card says Joey liked the book, his classmate probably will, too. The file should be kept in the area where books are checked in and out, and its use promoted, perhaps with a sign that says "Super Books." Check it occasionally and find out for yourself what's being read. It might help with future book selection. You might have another sign near it that says "Try Me" and a few new books. This collection can be changed or added to. Or, if your new books move anyway, try using older titles that may have been overlooked by this year's students.

The end result of a book talk is to make a book sound so inviting that everyone will want to read it immediately. A book talk is not a review. You are not outlining the plot or analyzing or criticizing the book. The whole purpose of a book talk is to tantalize, intrigue, and dangle bait so appetizing no one can refuse it. In a way, every time you recommend a book, you are giving a book talk. It may be called "reader's advisory," but the principle is the same. A book talk can be done with any age level, but it works best with fifth-grade children and older. There are a few rules for the book talk.

1. The most important point to remember is to never, ever use a book which you yourself have not read. There is nothing more devastating to a book talk program than to have the leader discuss the book from the blurb on the cover or from a review. The audience instinctively knows and all credibility is instantly destroyed. It takes time to read books that are going to be used for a book talk. Allow time to do that reading.

2 Don't tell the audience how the book ends. Why should anyone bother to borrow a book when s/he knows what's going to happen? Haven't you ever listened to an enthusiastic person rambling on and on in detail about a film you planned on seeing, and finally in desperation telling that person to stop? The same principle applies here; you want to give your audience just enough information to arouse their curiosity, not overkill the book.

3 It's not necessary, but it does help if you like the book. After you have finished reading it, think back through it. Try matching the plot, people, and progress to a specific reader. Then, when you are doing your book talk, direct your presentation to that individual. Maybe s/he will enjoy reading the latest in football/science fiction/World War II history/romance, even if you don't.

4 Decide your presentation method. Perhaps, with one book, it may be best to introduce the characters to your audience. For another book, you may wish to talk about an episode in the story or its exotic setting. Most books will give you a clue as you read them. For Carol Kendall's *The Gammage Cup,*[1] you have the Minnipin characters and their strange names. In Anne McCaffrey's *Dragondrums*[2] or *Dragonsinger,*[3] you have a planet with dragons. In Rachel Field's *The Calico Bush,*[4] there is the meeting with the Indians. Any of these could be used as the basis for a book talk.

5 Once you have chosen a book for a book talk and you have decided which approach to the book is most suitable, make notes for yourself. Write down exactly what you want to convey to the audience and how you want to do it. Some people memorize material easily and can give a book talk just by using excerpts from the book in a dramatic monolog. However, not all of us are that fortunate, and it is better to have notes in your own words than have to rely on a faulty memory. It's also a good idea to build up notes on many books as you read them; if you are suddenly asked to do a program, the hard work is already done. You can go back to your notes and refresh your memory, and you're all set. Plan for 5 minutes per book. The presentation can always be condensed. And those notes of yours have been written to use beforehand, not to read aloud verbatim.

6 When you give a book talk, always have with you the books you are talking about. In that first flush of success after an appreciative audience has listened to you, you will want to satisfy the "gimmes" immediately. Don't ever leave your audience unsatisfied. You will also need to be able to provide the title of "another book just like that one," and be able to fulfill that request, too.

7 Your book talk can be done in the library, in the classroom, in the recreation center, in the park, or anyplace you find where you won't be interrupted, where young people normally gather, and where everyone can sit comfortably. Schedule your appearances and post

notices. Summer is a good time for parks and playgrounds; the school or the library is suitable during the winter. Carry paperbacks with you for borrowing. They're easy to transport and if you lose a few, it won't be such a shock to your budget.

8 Now that you have the books, the audience, and the time, you may find yourself getting nervous. The best cure is preparation. Go over your notes until you are certain of what you want to say. Introduce yourself, tell the audience you want to share some books you liked, and just begin. Next time, it will be easy.

9 For those of you who are convinced you'll never get over your stage fright, but still feel book talks are important for your program, don't despair. Try a little collaboration. Ask an English teacher into your library or your public librarian into your classroom. The purpose of book talks is to introduce children and books to each other in such a way that friendship is inevitable. The person doing the introducing and the place the meeting is held should both be open to negotiation.

Book Discussions

Twelve and 13-year-olds make up an awkward age group to aim reading programs at—adolescents at this age are neither adults nor children, and they are very much aware of it. The story hour format that works well for their younger brothers and sisters is rightly beneath their dignity. Certain films are "okay." Needlepoint, gourmet cooking, and other learning activities usually aren't popular.

A book discussion tailored to this reading group has to be adult enough to be impressive, yet flexible enough to provide an exchange forum for them. To emphasize the importance of the program, attach rules and enforce them.

Limit the number of participants; a plethora of adolescents would defeat both the discussion leader and the program itself. Ten is a nice round number for the first foray. Publicize the program well in advance in the library and in the classroom. Make sure your announcements indicate the grade level of young people who are being invited to participate. Have your usual sign-up sheet and the closing date for the program listed. When you reach your limit, that's it. Pick a time after school to meet or a free period everyone is willing to sacrifice. You could even try an early evening hour. Every other week is often enough. Have the first discussion topic and the book list ready for them before the first meeting. Don't use the word "assignment" if you can help it. This is for fun.

Whether participants should be allowed to use books not on your list is up to you. Just be sure you've read them and that they fit the category for the week. One way to avoid everyone grabbing for the same book is to have little slips of paper with book titles written on them ready, and have each participant draw a slip from a hat or box.

The leader acts as a catalyst to get the discussion started, add comments, ask questions when the discussion lags, and to see that the talk doesn't stray too far from the theme. This requires some preparation on your part, such as reading the books on the lists and having one or 2 questions prepared to open the discussion.

Have the meetings in a comfortable place where the young people can spread out as much as they like. If it's in the library, move the group away from the rest of the building's functions so that they won't disturb other patrons if the discussion gets heated.

Here are a few discussion programs, with sample book titles to accompany them. There are suggested questions for the leader to get started.

Author, Author

NOTES FOR THE LEADER

For any children determined to read all the books of a certain author, this week's discussion will be tailor-made. It is doubtful, though, that children's book authors Vera and Bill Cleaver (used in this session) would be the authors of choice for most children because they usually prefer authors whose works are less complicated. However, the Cleavers are excellent in bringing out character development through their writing and are a good subject for this discussion. It would be a good introduction to tell the group before they embark on their reading something about the authors' background: where they live, how they met, how they collaborate on a book. Use this as a lead for the discussion at the beginning of the meeting.

QUESTIONS LEADER MIGHT USE

1. The Cleavers are well known for their indomitable leading characters and for the realism of their books. Discuss these leading characters and the differences among them.
2. What kinds of problems do they face, and how do they cope?
3. How much of a part does family background and physical setting have to do with the development of each character?
4. In the end, were they people worth knowing?

SUGGESTIONS FOR THE GROUP

We will read the works of a single author, in this case, 2: a husband-and-wife team. The Cleavers write what is known as realistic fiction. When you have decided which book to read, try looking at it several ways—as a story, as realistic fiction (as defined in an encyclopedia), and as a book about people you might want to know.

THE BOOKS

Cleaver, Bill, and Cleaver, Vera. *Delpha Green and Company*. Philadelphia, PA: J.B. Lippincott Co., 1972.
Delpha's father may manage to save a few souls through his ministry; she's more interested in astrology.

———. *Dust of the Earth*. Philadelphia, PA: J.B. Lippincott Co., 1975.
Fern and her family attempt to turn a South Dakota sheep farm into a profit-making venture.

———. *Grover*. Philadelphia, PA: J.B. Lippincott Co., 1970.
Grover realizes his mother is ill, but her death requires adjustments he may not be prepared to accept.

———. *A Little Destiny*. New York: Lothrop, Lee & Shepard Books, 1979.
Lucy's father died in strange circumstances; now she needs someone to act as a protector to her family.

———. *The Mimosa Tree*. Philadelphia, PA: J.B. Lippincott Co., 1970.
Marvella and her family discover life in Chicago is no easier for them than in North Carolina.

———. *The Mock Revolt*. Philadelphia, PA: J.B. Lippincott Co., 1971.
Ussy Mock's dream is to earn enough to leave the boredom of his small-town family and life.

———. *Queen of Hearts*. Philadelphia, PA: J.B. Lippincott Co., 1978.
Wilma resents being the family member left to care for her ailing grandmother.

———. *Trial Valley*. Philadelphia, PA: J.B. Lippincott Co., 1977.
Mary Call discovers it's not easier to make family decisions now that she's older.

———. *Where the Lilies Bloom*. Philadelphia, PA: J.B. Lippincott Co., 1969.
When her father dies, Mary Call Luther decides to keep the family together.

———. *The Whys and Wherefores of Littabell Lee*. Philadelphia, PA: J.B. Lippincott Co., 1973.
At 16, Littabell clearly sees she cannot provide what is necessary for her grandparents, and help must be found.

The Individual

NOTES FOR THE LEADER

Some fictional characters do not fit into the mold we anticipate, either because of the author's past writings or the plot of the story. Some of these books are memorable because of character development. It is the ability of the author that makes us remember this individual. Obviously, not all authors who write about "characters" will be equally appealing. It is interesting to discover why some do and others do not. Is it the book or the reader?

QUESTIONS LEADER MIGHT USE

1. Using your fictional hero/heroine as the basis of your thoughts, discuss whether individuality is a desirable character trait.
2. Would the other characters in the book have reacted differently if the hero/heroine had been more conventional?
3. Did the author deliberately create his/her character this way to enlarge or advance the story line?
4. Did you like the character? The book?

SUGGESTIONS FOR THE GROUP

The following titles all contain characters of great individuality. They act and react in a way outside the usual carbon-copy manner for their age, setting, and time. Pick one to get acquainted with.

THE BOOKS

Aiken, Joan. *Midnight Is a Place*. New York: Viking Press, Inc., 1974.
Lucas and Anne-Marie are left homeless when Midnight Court burns.

Bridgers, Sue Ellen. *All Together Now*. New York: Alfred A. Knopf, Inc., 1979.
Staying with her grandmother, Casey learns about love on many levels.

Dickinson, Peter. *Tulku*. New York: E.P. Dutton, 1979.
Theodore escapes the Boxer Rebellion only to find more dangers on his journey to safety.

Gardam, Jane. *The Summer After the Funeral*. New York: Macmillan Publishing Co., Inc., 1973.
After her father's death, Athene spends the summer considering reincarnation.

Garfield, Leon. *The Sound of Coaches*. New York: Viking Press, Inc., 1974.
Sam searches for his real parents.

Hamilton, Virginia. *The Planet of Junior Brown*. New York: Macmillan Publishing Co., Inc., 1971.
Junior, a musical prodigy, needs a sanctuary from his mother.

Hunter, Mollie. *The Third Eye*. New York: Harper & Row Publishers, Inc., 1979.
Jinty has the "third eye," the gift of seeing through people and their facades.

Kipling, Rudyard. *Kim*. Garden City, NY: Doubleday & Co., Inc., 1966.
Orphaned Kim serves the British Secret Service in colonial India.

Snow, Richard F. *Freelon Starbird*. Boston: Houghton Mifflin Co., 1976.
Freelon's plans do not include spending the winter at Valley Forge.

White, T.H. *Mistress Masham's Repose*. Boston: Gregg Press, Inc., 1980.
Lonely Maria discovers some strange inhabitants occupying a summer house on her estate.

Picture Books in a Different Light

NOTES FOR THE LEADER

A successful picture book is a blending of text and illustrations, and we do not consciously separate the 2 when we look at the book. Sometimes the same person has done both; for other books, the illustrator is chosen because an editor feels his/her work will complement the text. Illustrators also use different techniques that we frequently aren't even aware of. We are simply pleased with the results. Some artists develop a style so distinctive as to be clearly recognizable when we pick up their books. Look at the picture books as an artist admiring a fellow artist's work.

QUESTIONS LEADER MIGHT USE

1. Do you think the illustrations fit the story? Do they suggest a mood, fit the setting, or add a dimension to the story it wouldn't otherwise have?
2. Were different art techniques or styles used in each book?
3. Do you feel the illustrator's work ought to appeal to a young child? Did you like it?
4. Should picture books be used only with 4- to 7-year-olds?

SUGGESTIONS FOR THE GROUP

Choose, from the picture book collection, 3 or more books illustrated by one of the following artists. Remember, you are looking for the illustrator, not the author, and you may have to check through a number of books. If you need help, ask the childrens' librarian for assistance or check a copy of *Children's Books In Print*. For this investigation, concentrate on just one illustrator. If you have a favorite not on this list, use that one after checking with your discussion leader.

THE ILLUSTRATORS AND SOME OF THEIR BOOKS

Edward Ardizzone

Ardizzone, Edward. *Little Tim and the Brave Sea Captain*. New York: Oxford University Press, Inc., 1978.

Estes, Eleanor. *Miranda the Great*. New York: Harcourt Brace Jovanovich, Inc., 1967.

Lines, Kathleen. *Dick Whittington*. New York: Henry V. Walck, Inc., 1970.

Thomas, Dylan. *A Child's Christmas in Wales*. Boston: David R. Godine, Publishers, Inc., 1980.

Jose Aruego

Farber, Norma. *Never Say Ugh! To A Bug*. New York: Greenwillow Books, 1979.

Ginsburg, Mirra. *The Chick and the Duckling*. New York: Macmillan Publishing Co., Inc., 1972.

Kraus, Robert. *Leo the Late Bloomer*. New York: Windmill Books, Inc., 1971.

Prelutsky, Jack. *Toucans Two and Other Poems*. New York: Macmillan Publishing Co., Inc., 1970.

Frank Asch

Country Pie. New York: Greenwillow Books, 1979.

The Last Puppy. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1980.

Linda. New York: McGraw-Hill Book Co., 1969.

Starbaby. New York: Charles Scribner's Sons, 1980.

Donna Diamond

Barnes, Clive, adapter. *Swan Lake*. New York: Holiday House, Inc., 1980.

Diamond, Donna. *The Bremen Town Musicians: A Grimm's Fairy-tale*. New York: Delacorte Press, 1981.

Kennedy, Richard. *The Dark Princess*. New York: Holiday House, Inc., 1978.

Winthrop, Elizabeth. *Are You Sad, Mama?* New York: Harper & Row Publishers, Inc., 1979.

Paul Goble

The Gift of the Sacred Dog. Scarsdale, NY: Bradbury Press, Inc., 1980.

The Girl Who Loved Wild Horses. Scarsdale, NY: Bradbury Press, Inc., 1978.

Goble, Dorothy, and Goble, Paul. *The Friendly Wolf*. Scarsdale, NY: Bradbury Press, Inc., 1975.

Red Hawk's Account of Custer's Last Battle; the Battle of the Little Bighorn. New York: Pantheon Books, Inc., 1970.

Trina Schart Hyman

Farber, Norma. *How Does It Feel To Be Old?* New York: E.P. Dutton, 1979.

Hyman, Trina Schart. *A Little Alphabet*. Boston: Little, Brown & Co., Inc., 1980.

Kimmell, Margaret. *Magic in the Mist*. New York: Atheneum Publishers, 1975.

Pyle, Howard. *King Stork*. Boston: Little, Brown & Co., Inc., 1973.

Stephen Kellog

Bangs, Edward. *Yankee Doodle*. New York: Four Winds/Scholastic Book Services, 1976.

Kellog, Stephen. *The Island of the Skog*. New York: Dial Press, 1973.

Meyer, Mercer. *Appelard and Liverwurst*. New York: Four Winds/ Scholastic Book Services, 1978.

Noble, Trinka H. *The Day Jimmy's Boa Ate the Wash*. New York: Dial Press, 1980.

Blair Lent

Andersen, Hans Christian. *Little Match Girl.* Boston: Houghton Mifflin Co., 1968.

Fisher, Aileen. *I Stood upon a Mountain.* New York: Harper & Row Publishers, Inc., 1979.

Mosel, Arlene. *The Funny Little Woman.* New York: E.P. Dutton & Co.,Inc., 1972.

Sleator, William. *The Angry Moon.* Boston: Atlantic Monthly Press/ Little, Brown & Co., 1970.

Gerald McDermott

Anansi the Spider: A Tale from the Ashanti. New York: Viking Press, Inc., 1972.

Arrow to the Sun: A Pueblo Indian Tale. New York: Viking Press, Inc., 1974.

The Stonecutter: A Japanese Folk Tale. New York: Viking Press, Inc., 1975.

Sun Flight. New York: Four Winds/Scholastic Book Services, 1980.

Peter Parnall

Baylor, Byrd. *The Desert Is Theirs.* New York: Charles Scribner's Sons, 1975.

Griffin, Elizabeth. *Dog's Book of Bugs.* New York: Atheneum Publishers, 1967.

Miles, Miska. *Annie and the Old One.* Boston: Atlantic Monthly Press/Little, Brown & Co., 1971.

Wahl, Jan. *Six Voyages of Pleasant Fieldmouse.* New York: Delacorte Press, 1971.

Rosemary Wells

Conford, Ellen. *Impossible Possum.* Boston: Little, Brown & Co., 1971.

Segal, Lore. *Tell Me a Trudy.* New York: Farrar, Straus & Giroux, Inc., 1977.

Wells, Rosemary. *Abdul.* New York: Dial Press, 1975.

———. *Noisy Nora.* New York: Dial Press, 1973.

Margot Zemach

Suhl, Yuri. *Simon Boom Gives a Wedding.* New York: Four Winds/ Scholastic Book Services, 1972.

Zemach, Harve. *Awake and Dreaming.* New York: Farrar, Straus & Giroux, Inc., 1970.

———. *Duffy and the Devil.* New York: Farrar, Straus & Giroux, Inc., 1972.

Zemach, Margot. *It Could Always Be Worse.* New York: Farrar, Straus & Giroux, Inc., 1972.

Flights of Fantasy

NOTES FOR THE LEADER

Parameters are defined for fantasy to allow a related discussion on science fiction, if desired. Everyone who writes or reads fantasy has a different definition. Begin by accepting that fantasy contains elements that do not exist outside the imagination and are used or not used to explore the wider realm of life through a mythic and/or folk legendary manner. In this way, the reader can apply the story to his/her own situation, usually unconsciously. Fantasy is written on many levels and can be interpreted the same way. Fantasy can be a world complete in the writer's imagination or it can be our world with overtones that do not exist in ordinary lives. Whichever method the author has chosen to use, the discipline of the form demands s/he keep within those boundaries. And there must be conflict between good and evil, however represented. Good must ultimately win, no matter what the price. So much for definitions. Good fantasy gives the reader some of the richest writing available, full of memorable characters and high adventure. The suggested books fall into the 2 main categories of fantasy: the real world with fantastic overtones and a world that is a complete creation. The reading levels vary widely. Most fantasy has no age or ability level—it simply is.

QUESTIONS LEADER MIGHT USE

1. The ultimate test of a book of fantasy is whether the reader accepts what is presented to him/her and can be receptive to it a la "willing suspension of disbelief." Did this occur?
2. Did any elements remind you of parallels in myths or legends? How were they used?
3. Was there a "message?" Did it intrude on your enjoyment of the story?
4. Did you like or dislike the book you read? Why?

SUGGESTIONS FOR THE GROUP

For a week, we are leaving the world we know and sharing one that is strange. Consider how you might react in some of the situations you encounter. Choose one of the following books for your adventure.

THE BOOKS

Adams, Richard. *Watership Down.* New York: Macmillan Publishing Co., Inc., 1974.
A group of rabbits journey across the English countryside in search of a new home.

Babbitt, Natalie. *Tuck Everlasting*. New York: Farrar, Straus & Giroux, Inc., 1975.
The Tucks have discovered the secret of eternal youth, but should it be shared?

Bond, Nancy. *A String in the Harp*. New York: Atheneum Publishers, 1976.
Finding a tuning key leads Peter into the life of the Welsh bard Taliesen.

Clarke, Pauline. *The Return of the Twelves*. Boston: Gregg Press, Inc., 1981.
A boy discovers his old wooden soldiers have strangely magical qualities.

Garner, Alan. *The Owl Service*. New York: Philomel Books, 1979.
A tragic legend from the Mabinogion is replayed in modern Wales.

Hoban, Russell. *The Mouse and His Child*. New York: Harper & Row Publishers, Inc., 1967.
A wind-up toy on a refuse pile discovers that life is not finished.

Kendall, Carol. *The Gammage Cup*. New York: Harcourt Brace Jovanovich, Inc., 1959.
The Minnipins have faithfully retained their time-honored customs, and then disaster strikes.

King, Cynthia. *In the Morning of Time*. New York: Four Winds Press, 1970.
When promises were made not to harm Baldur the Beautiful, one small thing was overlooked.

McHargue, Georgess. *Stoneflight*. New York: Viking Press, 1975.
The stone griffin on Janie's apartment building proves to be a good friend.

Miles, Patricia. *The Gods in Winter*. New York: E.P. Dutton and Co., 1978.
The Bramble family discovers their housekeeper, Mrs. Korngold, has strange powers.

Moon, Sheila. *Knee Deep in Thunder*. New York: Atheneum Publishers, 1967.
Accompanied by talking insects and animals, Maris searches for the evil beasts that threaten them.

The Way It Was . . . Maybe

NOTES FOR THE LEADER

Since we have no machine to take us back to a time and a place, we have to recreate from what was left us—records, artifacts, and memories. How much time should be spent by the author researching and just how accurate should s/he be? How should the author treat the real historical people s/he may use in his/her novels? And, perhaps even more difficult, are the events being treated as if the protagonists were present or are they being treated with the added wisdom of the intervening years?

QUESTIONS LEADER MIGHT USE

1. Were you overwhelmed by the history in the novel, or was it a clarification of something you already knew from previous readings?
2. Was the picture presented by the author reasonably accurate, in your opinion?
3. How would you have reacted in the same circumstances?
4. Could a different action on the part of any of the characters have changed history?

SUGGESTIONS FOR THE GROUP

All the titles this week are novels, set in different historical times. Most of us have preconceived ideas of life long ago; these books may not change our minds, but they can enlarge our vision of the past.

THE BOOKS

Benchley, Nathaniel. *Only Earth and Sky Last Forever.* New York: Harper & Row Publishers, Inc., 1972.
An Indian describes the Battle of Little Big Horn, as seen through his eyes.

Bolton, Carole. *Never Jam Today.* New York: Atheneum Publishers, 1971.
Maddy becomes involved in the suffrage movement.

Burton, Hester. *In Spite of All Terror.* Cleveland, OH: World, 1969.
During World War II, children experience horror and fear as they are evacuated from London.

Clapp, Patricia. *Constance.* New York: Lothrop, Lee & Shepard Books, 1968.
Colonists experience hardships during the early days of the Plymouth Colony.

Fox, Paula. *The Slave Dancer.* Scarsdale, NY: Bradbury Press, 1973.
A boy is kidnapped from a New Orleans wharf and taken onto a slaver.

Green, Diane Huss. *The Lonely War of William Pinto.* Boston: Little, Brown & Co., 1968.
The American Revolution causes emotional problems for many families.

O'Dell, Scott. *Sing Down the Moon.* Boston: Houghton Mifflin Co., 1970.
Navaho lands are destroyed by White soldiers.

Peyton, K.M. *Flambards.* New York: Philomel Books, 1968.
Orphaned Christina goes to live with relatives prior to World War I.

Polland, Madeline. *To Tell My People.* New York: Holt, Rinehart & Winston, Inc., 1968.
Britain at the time of the first Roman invasion.

Pope, Elizabeth. *The Perilous Gard.* Boston: Houghton Mifflin Co., 1974.
Kate discovers there are people who still believe in the "little people."

Sutcliffe, Rosemary. *The Lantern Bearers.* New York: Oxford University Press, 1979.
Roman Britain falls to the Saxon invaders.

Vivier, Collette. *The House of Four Winds.* Garden City, NY: Doubleday & Co., Inc., 1969.
An apartment house in Paris is occupied by German soldiers during World War II.

Poetry for Pleasure

NOTES FOR THE LEADER

Poetry, all too often, acquires a solidly bad reputation, usually because it is so abused in the classroom. Children like rhythm, words, and emotion, all of which are elements of poetry. In this discussion meeting, forget the deeper meanings of life as given to us in meticulously metered verse. Never mind trochee, iamb, abba, or abab. Let

them enjoy reading poetry for the sound of it, for the pictures it paints—happy, sad, absurd, scary, or whatever. If they want to try their hand at limericks, haiku, or anything else, spend another week doing that. The whole poetry experience should be one of enjoyment. If you pick poems to introduce them to this unit, please find ones that were written after 1930.

QUESTIONS LEADER MIGHT USE

1. Why do you think people write poetry?
2. Choose a poem. Can you put into prose form what the author said? Which way is the most effective?
3. Did you find any poems you liked? What appealed to you?
4. How would you suggest poetry be used in your classroom?

SUGGESTIONS FOR THE GROUP

Choose one of the listed books to explore, and read as much or as little of it as you like. If it bores you, find another book of poetry to read. Keep trying until you find one you like. If you find poetry hard to read, try reading it aloud. Follow the punctuation in the poem. This is very important as a sentence or thought in poetry doesn't always stop at the end of the line.

THE BOOKS

Adams, Adrienne. *Poetry of Earth.* New York: Charles Scribner's Sons, 1972.
Anthology about the earth and its creatures.

Behn, Harry. *Cricket Songs.* New York: Harcourt Brace Jovanovich, Inc., 1964.
Haiku.

Dunning, Stephen. *Reflections on the Gift of a Watermelon Rind Pickle.* New York: Lothrop, Lee & Shepard Books, 1966.
Collection of modern verse from various sources.

Larrick, Nancy. *Room for Me and a Mountain Lion: Poetry of Open Space.* New York: M. Evans & Co., Inc., 1974.
Collection of works, mostly from contemporary poets, with some Eskimo and Indian materials included.

McCord, David. *For Me To Say.* Boston: Little, Brown & Co., 1970.
Examples of, and how to write, various verse forms.

Merriam, Eve. *There Is No Rhyme for Silver.* New York: Atheneum Publishers, 1962.
Mostly humorous poems about familiar objects.

Read, Herbert. *This Way, Delight.* New York: Pantheon Books, 1956.
General anthology of old and new favorites.

Richards, Laura. *Tirra Lirra.* Boston: Little, Brown & Co., 1955.
Nonsense poems, including many of her best.

Silverstein, Shel. *Where the Sidewalk Ends.* New York. Harper & Row Publishers, Inc., 1974.
Silverstein's poetry is for all ages; it's funny, philosophical, and entertaining.

Smith, William Jay. *Laughing Time.* New York: Delacorte Press, 1980.
Nonsense verse.

References

1. Carol Kendall, *The Gammage Cup* (New York: Harcourt Brace Jovanovich, Inc., 1959).

2. Anne McCaffrey, *Dragondrums* (New York: Atheneum Publishers, 1979).

3. Anne McCaffrey, *Dragonsinger* (New York: Atheneum Publishers, 1977).

4. Rachel Field, *The Calico Bush* (New York: Macmillan Publishing co., Inc., 1966).

Bibliography

Storytelling

Baker, Augusta, and Greene, Ellin. *Storytelling: Art and Technique.* New York: R.R. Bowker Co., 1977.
Gives complete and practical information from 2 masters of storytelling.

Bauer, Caroline Feller. *Handbook for Storytellers.* Chicago: American Library Association, 1977.
Covers storytelling programs for children of all ages.

DeWit, Dorothy. *Children's Faces Looking Up.* Chicago: American Library Association, 1979.
Supplies stories and tells how to present them.

Hawkesworth, Eric. *Paper Cutting for Storytelling and Entertainment.* New York: S.G. Phillips, Inc., 1977.
Explains how to use paper-cutting and paper-folding in storytelling programs.

Sawyer, Ruth. *The Way of the Storyteller.* Rev. ed. New York: Penguin Books, 1977.
Describes the philosophy, methods, and some favorite stories of this author, a well-known storyteller.

Schimmel, Nancy. *Just Enough To Make a Story.* Berkeley, CA: Sister's Choice Press, 1978.
Explains how to build a story.

Shedlock, Marie. *The Art of the Storyteller.* New York: Dover Publications, Inc., n.d.,
Introduces the art of modern storytelling to librarians and teachers in this country much as the author did in the early 1900's. Much of what she wrote in 1915 is still relevant.

Temko, Florence, and Takahama, Toshie. *The Magic of Kirigama: Happenings with Paper and Scissors.* San Francisco, CA: Japan Publications, 1978.
Describes techniques of paper-folding and cutting that can be used during storytelling.

Wilson, Jane B. *The Story Experience.* Metuchen, NJ: Scarecrow Press, 1979.
Gives reinforcement if you're unsure about having a storytelling program.

Ziskind, Sylvia. *Telling Stories To Children.* Bronx, NY: H.W. Wilson, 1976.
Supplies help for the nervous beginner.

Picture Book Programs

Bauer, Caroline Feller. *Handbook for Storytellers*. Chicago: American Library Association, 1977.
Supplies information on library programs, including those using picture books.

Cianciola, Patricia. *Picture Books for Children*. 2d edition. Chicago: American Library Association, 1981.
Gives suggestions on how to pick the best picture books.

Foster, Joanna. *How to Conduct Effective Picture Book Programs*. Westchester, NY: Westchester Library System, 1967.
Provides clear, concise instructions for the beginner interested in conducting picture book programs.

Glazer, Joan I., and Williams, Gurney III. *Introduction to Children's Literature*. New York: McGraw-Hill Book Co., 1979.
Aimed primarily at students of children's literature, it provides an understanding of different types of children's books and how children react to them.

I Read, You Read, We Read. Chicago: American Library Association, 1971.
Explains why there should be an emphasis on reading and books in the early years.

McCann, Donnarae. *The Child's First Books*. Bronx, NY: H. W. Wilson Co., 1973.
Explores picture books, not only for the story, but for the art as well.

Pollette, Nancy. *E Is for Everybody*. Metuchen, NJ: Scarecrow Press, Inc., 1976.
Shows how picture books can be used effectively beyond the primary grades.

Book Talks and Book Reviews

Bodart, Joni. *Booktalk!* Bronx, NY: H.W. Wilson Co., 1980.
Provides extensive information for this type of program, with sample talks included.

Gillespie, John T. *Introducing Books: A Guide for the Middle Grades*. New York: R.R. Bowker Co., 1970.
Provides lists of suitable books for this type of program, with a plot synopsis included for each title listed.

Sprit, Diana L. *Introducing More Books: A Guide for the Middle Grades*. New York: R.R. Bowker Co., 1978.
Supplies additional book titles for the program, in a similar format to the above-mentioned guide.

Developing a Reading Activities Theme Program

Introduction

At one time or another, we have all quaked at hearing the dreaded phrase "summer reading program," or the equally dreaded "reading enrichment program," or, perhaps even "totally integrated program." We've come to feel they all mean the same thing—more work.

Of course they do. Any program means more work. But before despair sets in permanently, start your planning. Map your strategy. Now is the time to find out what Friends of the Library, the PTA, and volunteers are for. With their assistance, you can conduct a multi-week program, and everyone will benefit, including the children. If you find that your ideas aren't getting off the ground, then it's time to turn to that one elephant or camel for help. One of them is sure to have an idea to help you produce a successful "totally integrated summer reading enrichment program." It's an equally good approach to take at other times of the year also.

A word or 2 of caution: Don't go overboard in your first attempt, and when you're through, evaluate what you've done. Was the time and effort worth the end result or were nerves so frayed and tempers worn so thin that your loyal volunteers have since gone on permanent vacation? If this is the case, moderate your expectations and your program for the next time. If you were successful, there's something else to be done. Put away all your ideas, your theme, your booklists, and whatever else you developed. Don't use them again for a year or 2. By that time, you'll have discovered you want to make some refinements and by then, you'll have a fresh group of children on which to work your wizardry.

A new program every year? Well, why not? They are essentially the same—it's the trappings that are different. Read on, and see what's available to get you started.

Activity Ideas

All a reading program is—basically—is a gimmick to get young people to read. But it doesn't have to be just a gimmick. It's important that they read, to sharpen skills learned during the school year, and to reinforce good habits that they have acquired. Offering a prize to the child who reads the most books during the course of the program isn't the answer. Don't forget, reading ought to be for enjoyment, too. There are no books that are too difficult or too easy for children when they're reading for recreation. Nor does it really matter that the books are not chosen for specific categories. If that is your intent, try approaching it from a different angle.

One alternative is to use a reading contract. The child fills out the contract, deciding how many books s/he will read in the time allotted by the teacher or librarian. A record is kept by the child, usually in a special file, and s/he may be required to write a brief review or make comments about each book for this file. At the end of the reading period, there is an awards ceremony, with certificates handed out to all those who fulfilled their contracts. If you decide to take this approach, make sure you have a supply of fancy contracts, complete with large red or gold legal seals (available at an office supplies store). The contracts should be prepared at the beginning of the summer, signed by the participants, and witnessed by the librarian or teacher.

Have a party on awards day with lots of publicity. This type of program imposes no rigid restrictions on the kinds of books read; they are chosen for pleasure. Conducting this kind of reading program does not require weekly preparation. If the contractees miss a week or 2 while they are on vacation, that doesn't matter. The contract takes this into account. A good adjunct would be an occasional program, such as a film festival or 2, craft class, art exhibits, or anything else that sounds like fun. If volunteers could handle this part of the schedule, it would be even easier for you.

Or, you can use a game-type format. If you have run out of ideas, read on . . .

The Seven Seas

Display a map of the world, with stops flagged along routes through the oceans. These stops provide the variety in reading materials selection. Each week, make sure you've pulled out books of different reading levels that are appropriate for the stop you've scheduled. Have an exhibit or a craft activity or film that also fits.

One of the stops could be in the Caribbean, where readers "look for pirate treasure," using books on pirates and on diving for treasure, books with titles that have the word "treasure" in them, or stories set in the Caribbean.

Be prepared for a rainy day during your schedule. Try "Robinson Crusoe's Island" for this stop. Decorate the children's room with tropical growth by hanging fringed green crepe paper. Add Friday's footprints to the floor with masking tape. Tell the group that Crusoe saw the footprints and didn't know who had made them. Have them draw pictures of Friday or write their own versions of what happened next. Read them the portion of *Robinson Crusoe*[1] that tells about this, and finish the session by having Crusoe refreshments, such as tropical punch and "breadfruit" cookies. Any flavor of wafer-type cookie will do.

There is plenty of ocean to provide stops in the seven seas. Don't forget such obvious obstacles as sea monsters, icebergs, and typhoons. If you want to have cutouts on your map for each book the children read, make them in the shape of shells, fish, and ships.

Treasure Hunt

This concept can be used with many age levels; each group participating in the program makes its own contribution to the grand finale.

Start with a large calendar of the program or school term, and mark on it the special activities you have already planned, such as holiday events, film programs, and guests. Indicate the registration day and the ending date.

You'll need help with this program, so enlist staff, aides, volunteers, the Friends of the Library, or the PTA. Find out who can contribute those extra touches you want, and fit their specialties into the treasure hunt theme. These "specials" could include field trips, exhibits, or guest lectures. Plan a trivia day or 2 into the schedule; have questions prepared ahead of time on persons, places, and events in your state. No grades or prizes for this; instead, post an announcement naming the Trivia King and Queen.

The middle grades should be accustomed to doing research work in the classroom, so give them outline maps of your state and have them study some event in its history. The map can be filled in as the cover for a story written around the event. At the end of the treasure hunt, these stories can be added to the library or school collection for future reference.

Another group can explore the flora, fauna, and minerals of your state, meaning you'll need more outline maps. Fill in the outstanding topographical features, such as mountains, lakes, deserts, and rivers, then indicate what flora and fauna is found where. If guided nature walks are conducted in your local area, such an outing becomes a must. Collages can be used to make illustrations of the children's various discoveries. If all that material and paper sounds too messy, suggest the children draw illustrations instead.

A third group can be folklore explorers. Have them choose a story they have discovered and present it as a puppet play at the end of the treasure hunt. To keep them busy, they can explore different

aspects of folklore—stories of ghosts and haunts in their neighborhoods, UFO's, old sayings, folk riddles—anything that is acceptable by virtue of having been around for years. Perhaps an additional activity could be a modest venture into "oral history." Provide a tape recorder, and suggest they interview some of the older people on their street, particularly anyone who has lived in town for many years.

If you have a group of older girls and boys who want to participate, there are possibilities for them, too. They can search out family recipes and come up with a book of "Treasured Recipes from Grandmother's Kitchen." Have them prepare some of the recipes for the program's final meeting.

Have a younger group make a mural of your town, cutting out buildings and other features from colored paper and filling in the details with crayons. The paper cutouts can be mounted on a bulletin board or a long roll of shelf paper and stretched around the room. Ask groups of 2 or 3 to do each building or block, and have them find out all they can about their assigned area. When the mural is finished, the town will be familiar to them, and they can easily give tours to parents during an open house.

If a volunteer and a few of the older children are truly ambitious, have them make a state quilt. Many beautiful ones are now being pieced and can serve as inspiration for a less complicated one. Try a crazy quilt with each child producing a square that represents his/her family. Or, research could be done on a pattern to use. Many of the old patterns have intriguing names, and this could lead to further imaginative writing by those who can't use a needle and thread. The quilt could be children's room size and made up of storybook characters. If sewing is totally out of the question, use paper and cloth scrap squares with cardboard backing and make an "art" quilt. While the young people are working on this project, try another old custom by having someone read to them. Choose a book with an historical background, preferably about your state.

There are other ways to explore the treasures of your state. A committee could be appointed to write various chambers of commerce and the state publicity bureau for brochures and information, and then put together "packaged tours"; another group could write a history of the state by finding out when and by whom it was settled. Again, use the outline map. Either your state department of education or your state library should be able to furnish you with a list of books and authors for your state, if you don't already have one.

In addition to these activities, there can also be a reading program. Post a large map of the state in the children's room, and have the major roads drawn on it with route numbers indicated. Each child picks his/her route number and proceeds from town to town along the route. The markers for each book read can either indicate the route number or the method of transportation. To add to the fun, make a large circle from stiff cardboard and divide it into pie-shaped

sections. Add an arrow spinner. Each wedge has written directions on it, such as "ants ate your picnic lunch and this week's book—lose 1 title"; "received safe driving commendation—add 2 free titles"; "flat tire made you late this week—lose 1 title"; and "new road opens—add 1 title." Anyone who wishes can spin the arrow and try for free titles (They can also lose, which is half the fun.). Have road signs marked "free" to give them when they land in the proper spot, and don't forget to take away a title from their total when they lose one.

The grand finale at the end of the program should have all kinds of fanfare—newspaper coverage, invitations to parents and dignitaries, refreshments, and an emcee to spotlight the various groups who worked on the projects. Have someone from each group be the spokesperson and introduce its members, telling what the group has done. The various projects should be on display, and the puppet show can serve as entertainment for everyone.

A Pet Show

Use this idea only if you have a large parking lot, a lawn, or have scheduled a make-up day due to inclement weather. Guppies are all right inside, but not puppies. If you have the children register ahead of time, you can ensure having enough blue ribbons to go around (It wouldn't hurt to have a few extra ones on hand.). Every entry gets a blue ribbon, so make sure to have enough to fit all entries. Categories could include: best behaved, worst behaved, largest, smallest, longest (for a snake, of course), most unusual, wettest, longest ears, shortest tail, and so on. If you have a veterinarian in your town, perhaps s/he would be willing to be the judge and then talk to the children about the care of their pets. If live pets are just too much to deal with, consider having stuffed pets instead. Finish this program by showing a film or filmstrip about a "pet," such as *The Velveteen Rabbit*,[2] or by reading a Winnie the Pooh book.

A Band

Coffee cans with lids, aluminum pie plates laced together, and round cereal boxes can be used for instruments. Add pebbles or rice to any of these containers to create a rattling sound. Try making some simple, folk-type instruments. Once the music has been chosen, have several practice sessions. But be sure to play a record or have someone sing along with the band so that the song is easily identifiable. The band can perform for other groups meeting in the library or classroom and for the "end-of-the-program" finale. If you find you have an unusually accomplished group of musicians, try dressing up in costumes and have a parade.

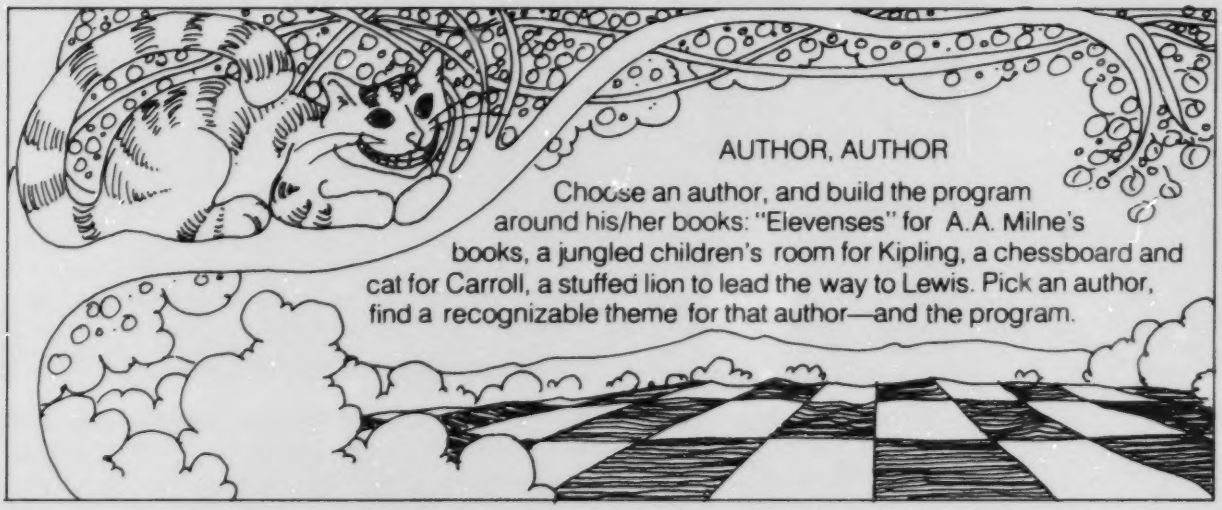
Rainbow World of Books

Using the colors of the rainbow, have a "red/violet/blue/green/yellow/white day." On that day, use books that have that color in the title or on the cover. This will introduce all kinds of subjects and all levels of reading to the group. To add to the rainbow idea, show a film, such as *The Red Balloon*.[3] Try reading to the children under a green tree. Make rainbow bookmarks on a rainy day—someone in the group will have to find out the colors and get them in the correct order. Lead the group on a color hunt, make a list of everything you

and the participants see on the hunt that is the chosen color, and limit it to growing things (but nothing green). There is always the reward of a pot of gold at the end of the rainbow—your pot could be golden fruit punch with "treasure" cookies.

Garden Time This program should be started before summer arrives. The participants will need to sign up early, and their number needs to be limited. Have the participants start plants in styrofoam or paper cups placed on a sunny windowsill (Don't forget to punch drainage holes in the bottom of the cups.). Or, if the budget allows, purchase peat pots from a garden supply shop. You will probably have to keep an eye on them until vacation starts in the summer. In the meantime, on a Saturday, have the children get the garden plot ready. The soil needs to be loosened, the rocks removed, and fertilizer worked in. When the seedlings are ready to transplant and the weather is warm enough, have your planting party. For the remainder of the summer, the garden will need weeding, watering, and watching. Add books to this program by pulling from the shelves the necessary how-to books and books with the word "plants" or "garden" in the title. To make this a very special project, you could begin in the winter with seed catalogs, and have your group pick out what they want to grow in their garden.

Party Time Decide the number of weeks the program is going to run, and have a different "party" each week. Make the announcement for the program in the form of a large party invitation. If the children keep track of the books they read, make their book logs in the form of invitations, too, or like party favors. The party schedule could include a "people party" with books or films on the different kinds of work people do. Invite a local professional person to come in and share thoughts on his/her job. Have a "travel party" and make an imaginary trip abroad. Play games such as "I was going to Boston and in my bag I packed an armadillo/baboon/chipmunk/dog" and so on. At the end of the program, have a "party party" with refreshments and a film festival.


AUTHOR, AUTHOR
Choose an author, and build the program around his/her books: "Elevenses" for A.A. Milne's books, a jungled children's room for Kipling, a chessboard and cat for Carroll, a stuffed lion to lead the way to Lewis. Pick an author, find a recognizable theme for that author—and the program.

Creative Art Program

By trying different approaches, different age levels can be involved in a creative art program. Older group members could be assigned a specific topic to illustrate, such as "My Home Town," "My Favorite Sport," "Vacations I Have Enjoyed," or "A Visit to a Friend," and allowed to pick the medium they wish to use. If there is room, the actual creative work can be done in the children's room or classroom one day a week. Tell or read aloud a folk tale to children in another group, and have them do illustrations for it in mural form. Leave it on display for a week or 2, then replace it with other projects. Still another group can make mobiles of a favorite story's characters. Pick a group to transform packing crate boxes into "secret hideaways" for the smaller children. If there are local artists who are willing, have them give talks to the children, and perhaps demonstrate various art techniques. Show some films on the history of art or on famous artists. Find books in your collection to match the films. At the end of the program, have an open house for all the participants and display what they have created.

Lunchtime Book Discussion Group

Limit this group to 10 children or less, and invite them to bring their own lunches and join you under a comfortable tree. At the first meeting, decide on the ground rules: what kinds of books will be read, how many will be read, how many has everyone to read, who is going to be the discussion leader, and how many weeks will the group meet. Keep the chosen books in one place for this group's use. Limit the discussion to the lunch break one day a week. If you are the discussion leader, find similar books for those who want to read more. You might also want to furnish punch or lemonade to accompany the brown-bag lunches. At the end of the program, have the children compile a list of what books they liked and post it for other children to use.

Game Day

Add a day to the schedule to be devoted to "old-time games." Play them outdoors on the lawn, and finish up with lemonade and cookies. Try such games as "Giant Step," "Simon Says," "Leap Frog," "Follow-the-Leader," and for rest periods, add "Gossip" and other sitting games. You might want to get in touch with the parks and recreation department or your school's physical education department and make it an every-other-week event sponsored by both of you. This has been so popular in many places that it is carried over into the winter months with "quiet" games played on an occasional Saturday afternoon and during school vacations.

There are endless variations on this type of program that can be tried. All you really need is a catchy theme and the gimmicks to make it fun for the readers in the library or classroom. One sure way to attract attention is to pick a currently popular theme. You can have little "pac-men" running around the room in an endless quest, reading as they go, of course. Use "Dungeons and Dragons" to get young people in, plan a Star Trek or Star War, or a visit from ET. You will know what is the "in" thing in your community with the age groups you are trying to reach. Cash in on such fads.

References

1. Daniel Defoe, *Robinson Crusoe* (New York: Dutton, 1956 (other editions also available).

2. Margery Williams Bianco, *The Velveteen Rabbit* (Garden City, NY: Doubleday & Co., Inc., 1958).

3. *The Red Balloon* (New York: Macmillan Films, 1956), 16 mm film.

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Introduction to gardening in all its various phases.

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Information on how to set up a band, make instruments, and follow scores.

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Instructions and diagrams for making paper people of varying degrees of complexity.

Harbin, E.O. *Games for Boys and Girls*. Nashville, TN: Abingdon Press, 1951.
Indoor and outdoor games for all sizes of groups.

Hawkinson, John. *Collect, Print and Paint from Nature*. Chicago: Albert Whitman & Co., 1963.
Clear, simple instructions in the use of watercolor to paint flora and fauna.

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Instructions for making and playing a variety of simple instruments.

Heath, Jennifer. *A Child's Gardening Primer*. Cochecton, NY: The Calico Papers, 1978.
Basic, simple information from A to Z; well-illustrated.

Holz, Loretta. *Mobiles You Can Make*. New York: Lothrop, Lee & Shepard Books, 1975.
Information on equipment and techniques, with projects included.

Hunter, Ilene. *Simple Folk Instruments To Make and Play*. New York: Simon & Schuster, Inc., 1977.
Instructions for making musical instruments, aimed at adults who work with children.

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Brief explanation and directions for making collage projects.

Meyer, Carolyn. *Mask Magic.* New York: Harcourt Brace Jovanovich, Inc., 1978.
A guide to mask making, including background information on the use of masks.

Rockwell, Anne. *Games (and How To Play Them).* New York: Thomas Y. Crowell Co., Inc., 1973.
Variety of indoor and outdoor games for children.

Seidelman, James. *Creating with Paint.* New York: Macmillan Publishing Co., Inc., 1967.
Basic information on materials, with suggested projects and techniques.

Walther, Tom. *Make Mine Music.* Boston: Little, Brown & Co., 1981.
Descriptions of a variety of instruments—how to make them and how to play them.

Weiss, Harvey. *Paint, Brush and Palette.* Reading, MA: Addison-Wesley Publishing Co., Inc., 1966.
A beginner's book, well-illustrated, with the emphasis on use of color.

Using Theatrics to Bring Books to Life

Introduction

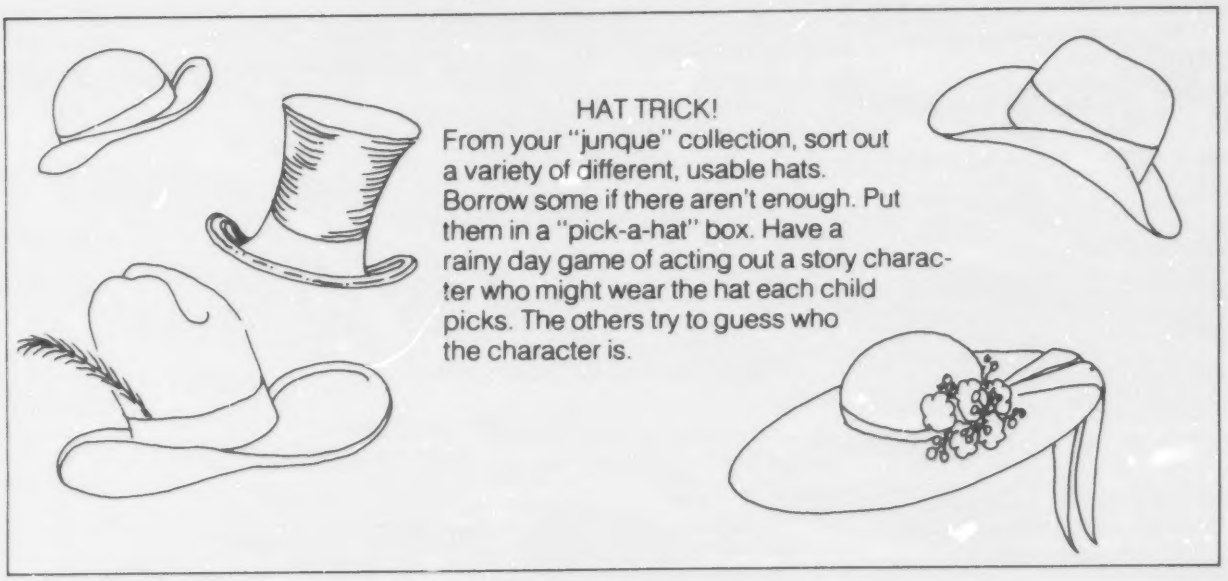
All the world's a stage, and everyone would like a chance to be in the limelight. We all like to think we could demonstrate theatrical skill, given the opportunity and a little help. The children we work with are no different. And acting out stories and watching such dramatics appeals to all ages, even when we know that the princess on stage is Janie or Sue. Behind footlights and greasepaint, many normally shy and reticent children bloom unbelievably. Frustrations can be worked out through the classical Punch and Judy puppet shows, dreams of glamour and romance can come to fruition as the Sleeping Beauty gracefully sinks into her 100-year nap, and the awkward adolescent can gain valuable self-confidence as s/he struggles to turn a folk tale into a usable play script.

Stories suddenly acquire a different flavor when children approach them as possible dramatic productions. Nuances missed in silent reading take on importance, and insights into the characters appear. Poetry loses its drudgery when it is acted out or given a dramatic reading from the stage. There is a whole new appreciation of the written word that somehow passed the readers by when books were just looked upon as books and not as possible dramatic presentations.

Drama, in its many forms, provides an opportunity for children to get away from the humdrum existence of their daily lives. It is more than just learning lines or manipulating a puppet. It is involvement and accomplishment. Latent talents suddenly surface. The boy who has given you such a bad time for the last 2 or 3 months proves to be a budding genius with lights. The small girl who always clung to her mother develops a passion for pantomime.

In addition to all these positive changes that can result, there is one more huge plus to drama—it's fun. It's also hard work if the end result is to be a good production. That is one aspect everyone involved must understand. Whatever production you decide to do, you will want it to be your best effort since you can be certain of attracting a large audience—parents, relatives, and friends are sure to be in attendance.

Your first effort at using drama as part of your reading program doesn't have to be a full-scale production with scripts, stage, and footlights—you can work toward that goal. There are simpler ways which will also give you the opportunity to find out if you have a "company" in the making. For the most part, a child's world is a dramatic world; children learn by imitating. They love "dressing up," they have not yet had the reasons to acquire many of the inhibitions that adults use for defense, and their imaginations can produce feelings, places, and situations that are creative and fun. Ease into creative dramatics casually, perhaps by starting on a rainy day when everyone in the room is getting fidgety or by trying it as a part of the regular story hour. These simple exercises require no elaborate props and will provide both entertainment and stimulation.



HAT TRICK!

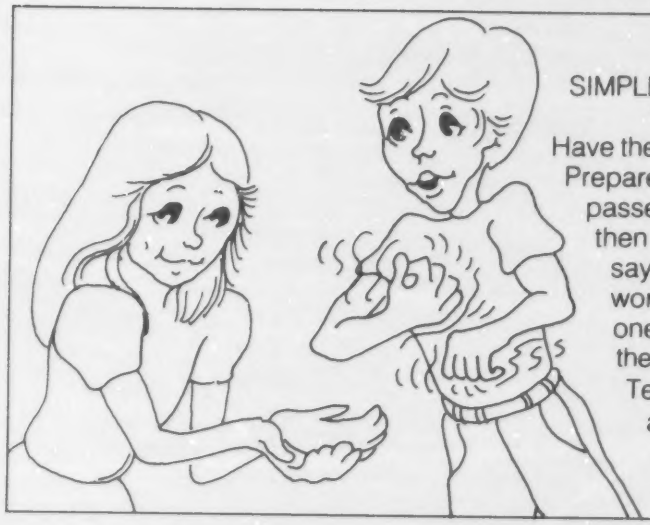
From your "junque" collection, sort out a variety of different, usable hats. Borrow some if there aren't enough. Put them in a "pick-a-hat" box. Have a rainy day game of acting out a story character who might wear the hat each child picks. The others try to guess who the character is.

Pantomimes and Skits

Have the children explore their senses. Start the activity by thanking each of the participants for coming to your session, and explain that there is lots to eat, but none of it is visible. Each person can eat his/her favorite food and the others must guess what it is. On the first round, no one can ask questions. After that, each child is allowed one: "Do you need a fork/knife/spoon?" "Do you use your fingers?" "Does it taste sweet/salty/sour?" When the foods have been guessed, have the group plan a full meal and pantomime it from table setting to dishwashing. Or use a paper bag full of different objects; each child must feel them and describe through pantomime

the objects' shape, size, texture, etc. With older children, make the game more difficult. Pick 2 persons and have them sit back to back. Give one a pencil and a drawing pad and the other child an object. While the child with the object describes it, the other person must draw what is being described. Of course, the object is not named. The artist must guess what the object is, based on the picture s/he is drawing. Another week, select one of the children to leave the room, and have the rest list what s/he is wearing. Pick a landmark in town which they see all the time, have each one write a description of it, then compare what has been written.

You can also try action pantomimes. Suggest that someone in the group is a seed growing into a blossoming flower. Another child can pantomime walking his/her very small or very large dog. Another pantomime could be a cat stalking a bird, a robin hunting for a worm, or explorers in a dark cave. More scope is required for these exercises, and you can use them as an afternoon's entertainment. You can also have them pantomime different feelings, such as being scared of strange sounds in the night, sad because they can't watch a TV program they want to see, happy, cold, hungry, sleepy—just give a reason for the feeling. Hand each child a slip of paper with an animal name written on it. This time, each child must pantomime the animal while the others try to guess what it is.



SIMPLE PANTOMIME

Have the children sit in a circle on the floor. Prepare a list of items to be put in a bag and passed around. Have one child pick a slip, and then pass to the next child whatever the slip says (hot potato, full glass of water, wiggly worm). If it goes around the circle with no one giving the right answer, the pantomimer tries another slip. Tell them ahead of time what you are going to do, that they must observe carefully, and that the pantomime should include facial and body expressions.

From these exercises, it is easy to go on to pantomiming a story. Let the children pick out whatever story they are going to present and decide who plays which part. You may need to refresh the story for them if it is complicated. Emphasize to them that in using pantomime, movements and especially facial expressions must be exaggerated to reach the audience. There is no need for scripts or props—the actors decide their own actions. Once the story has been chosen, it is all pantomimed. Set a time limit for the production and anyone who isn't on stage becomes part of the audience. Since there will probably be more children than parts, make sure there is a next time.

You can also write out brief situations on 3-by-5-inch cards, and have each child choose a card. Or divide children into groups, and give each group a card. Each group is allowed a short time to get their act together before presenting it.

Nursery and Mother Goose rhymes are excellent sources for on-the-spot acting bits. A tale such as *The Three Billy Goats Gruff* should be familiar to your story hour group and is simple to do. You will need 4 "actors" (Be prepared to do another dramatization the next story hour with a different troupe.). Props can be minimal: a long strip of brown wrapping paper or a scatter rug for the bridge, false nose or teeth for the troll, and tie-on horns in graduated sizes for the Billy Goats Gruff. You should start with the "Once upon a time . . ." opening, then let your actors tell the rest of the story—with lots of help from the audience if they miss a cue or say the wrong thing. The more familiar the tale, the better. *Chicken Little* can be done the same way, and for that you don't even need costumes. The characters in the story can explain themselves. There are many stories and books that are very well-suited to this type of dramatics.

Suggested Books:

FOR YOUNG CHILDREN

"Chicken Licken." In *Tall Book of Nursery Tales*. New York: Harper & Row Publishers, Inc., 1944.
Tells what happened on Chicken Licken s way to tell the king the sky was falling.

de Regniers, Beatrice Schenck. *May I Bring a Friend?* New York: Atheneum Publishers, 1964.
Tells who comes to tea with the King and Queen and what the results are.

Ets, Marie Hall. *In the Forest*. New York: Viking Press, Inc., 1944.
Tells about a small boy who goes for a walk in the forest and who goes with him.

The Little Red Hen. Illus. by Paul Galdone. New York: The Seabury Press, Inc., 1973.
Tells how The Little Red Hen baked her bread, without help.

Sendak, Maurice. *Where the Wild Things Are*. New York: Harper & Row Publishers, Inc., 1963.
Tells how Max, in his wolf suit, is the wildest of the wild things.

FOR THE MORE SERIOUS PLAYER

Bradley, Virginia. *Is There an Actor in the House?* New York: Dodd, Mead & Company, 1975.
Presents material for dramatic presentations, including pantomime and skits.

Carlson, Bernice Wells. *Funny-Bone Dramatics*. Nashville, TN: Abingdon Press, 1974.
Offers easy versions of folk tales for younger children.

Try a reader's theater with an older group. They won't need to memorize for this, either, but they will need to practice. If you find you have a large group wanting to participate, add a chorus to the production. The principals sit on chairs or stools in a semicircle with the chorus standing behind them. The chorus introduces the play or reading, makes whatever vocal sound effects necessary, and repeats catch phrases when needed. To make a truly dramatic pre-

sentation of a reader's theater, have the cast dress in dark jeans and jersies, and give the chorus masks to hold and use over their faces when they speak. Since their readings are not as complicated as the principals, the masks shouldn't be a hindrance to the performer. This type of production requires practice and can be used for class days and when entertainment is desired.

There really is no limit to what imagination can do.

Plays

The inevitable has happened—the small taste of drama through pantomime has led to choruses of "Let's do a play!" Don't throw up your hands in horror and scream. Think about it. A play really isn't that difficult to do. It simply requires planning, as do all programs.

Ask yourself what is available to use as a stage. If this is a summer project or your school does not have a stage, think about having an open-air production. It is not necessary to use curtains; props and settings can be moved into place as needed. Use the bare minimum, and have someone in the group make cardboard signs to set the scenes ("The Castle," "The Tower," etc.) and act as a curtain ("Act I," "Act II," etc.). The scene setter can also walk onstage wearing a sandwich board sign. Or, have this crew dressed in black with black face masks. This makes them "invisible" to the audience and props and scenery can be moved freely into place as needed. The audience sits on the grass, or else everyone brings their own "sit-upons." Locate your stage near a building which can be used for dressing rooms for the cast and storage for props and scenery. If programs cannot be printed, a large sign with all the pertinent information will do just as well. If you have a stage in your auditorium, the town hall, the grange hall, or church parish hall, ask for permission to use this. Make sure that rehearsal and production dates are confirmed ahead of time with whomever is in charge, and impress on your troupe the fact that everything is to be left as it is found when they are finished with the hall. Whatever facility you use, serve simple refreshments afterward, and give the actors the opportunity to mingle with the audience.

You will need a script, of course. There are commercial sources, such as Baker's in Boston, a theatrical publishing company that sells play scripts.[1] But they normally charge royalties, and you will have to buy the scripts from them. Unless you have money to spare, try other sources. *Plays* magazine caters to the elementary and junior high age group. The magazine contains 8 or 9 nonroyalty plays in each issue, usually one act long. There are also published books available of play scripts intended for children. Better yet, write your own. Any number of familiar childrens' stories can be used if you don't really have the time to start from scratch. Analyze any fairy tale. How many actors would be necessary? Could children double up on the parts? How many scenes are there, and how elaborate would each one need to be? What kind of props, scenery, costumes, and make-up would be needed? *Sleeping Beauty*, for example, would be easy

to adapt. If you are blessed with a large group of budding actors, there can be parts for everyone: fairies, as many as you want; lords, ladies, cooks, maids, and whoever else you wish to add from the court; and the king, queen, prince, and Sleeping Beauty. You could even have some children represent the thorn hedge. Your dialog will follow the story and most versions will give you some ideas for writing the speeches. Any story that you use that has repetitive phrases in it ("Mirror, mirror on the wall, who's the fairest of them all?" from *Snow White and the Seven Dwarfs*) must be retained—children anticipate hearing them and are disappointed if they are omitted. If a tape recorder or record player is available, background music is possible. Use theme music for various characters, as introductory and entr'acte music, or to heighten the drama of a scene.

Now that you have your stage and a script, the next step is to find your director and producer. Unless you know someone in your group who can handle the directing, it may be best to do it yourself the first time. The production duties can be handled by one or more of your group. Production includes all of the responsibilities for props, sets, costumes, makeup, publicity, and scheduling. It's good practice, and you may find there are those who'd rather do this than act. Just make sure they are responsible. You may already have individuals in mind for certain parts, or you may want to hold open readings with parts assigned from them. If this is a summer production, make sure your leading lady isn't going to be on vacation opening night.

The kinds of costumes, set, and props that will be used depend on the play that has been chosen. Keep the set as simple as possible, relying on action and costumes to convey the proper atmosphere. Unless you have a proper stage with flats already prepared, don't bother with them. Use curtains instead. Entrances and exits can be made easily through the curtains. Just mark the places on the offstage side so there is no commotion while the princess is expiring onstage. Windows and other architectural features can be drawn on posterboard and pinned to the curtains; additional curtains, draperies, tapestries, or wall hangings can be used to dress the set. Thrones can easily be made from high-backed chairs draped in fabric, and if a dais is available, you can put the chair on this. If a woodland or outdoor scene is needed, consider drawing or painting and cutting bushes from posterboard, and have them pinned in place or hand-held by children who don't want speaking parts. Snow is easily simulated by tossing torn paper (lots of it) from above the action on the stage (Have the stage crew in back on stools with buckets of snow.). The actors can also convey outdoor action through their movements: leaning slightly forward, holding onto head coverings, and walking slowly for strong winds is an example. If a stage is used, turn out overhead lights for a night scene, and use only the footlights. Dim them for gloomy or rainy weather; turn them on full for sunshine. If you don't have footlights, flashlight beams

shone through the curtains will show where the actors are. An outdoor setting lends itself naturally to an outdoor stage. The set possibilities are endless, once you accept the fact that a conventional stage with conventional flats is unnecessary. See what the Greeks used, for instance.

Costumes and makeup for the actors are the final touches. Children love "dress-up" and the more requirements for costuming, the better; there's no fun at this age in doing a modern dress version of anything. Usually, they will be only too happy to assist with finding costumes. If you are fortunate enough to have an attic, or know someone who has one, investigate it. Go through your "junque" box. Many items of everyday wear can be used if they are gussied up a bit with ribbons, scarves, feathers, jewelry, and other glitter. Tights are indispensable; for folk and fairy tale productions, just about all the male members of the cast will need them. This is a good way to have girls playing the male roles, in case there aren't enough fledgling Barrymores around. In the same kind of play, female parts call for long gowns or skirts. And, of course, it is always nice to discover some Friend of the Library, PTA member, or parent who will help by sewing. Many remnant stores have inexpensive materials that can be used if carefully chosen with a particular part in mind (It is always nice to stockpile for future productions, too.). Don't overlook glued-on sequins (easier than sewing, although not as permanent), glittery braid, and floating chiffon scarves added for effect. It is also possible to use unbleached muslin and old white sheets dyed to whatever color you want, but this is not a practice that should involve too many people because it's messy. Cans of silver or gold spray paint turn posterboard or cardboard boxes into a king's ransom, and aluminum foil has its uses, too.

Since it is not likely that you will have a full makeup kit with greasepaint and all the other necessities handed to you, create makeup in other ways. Greasepaint is needed for special effects, such as a green-faced frog, but ordinary makeup can be used for most parts. For heroes and heroines, choose a base color as near to the natural skin color as possible. Facial features tend to disappear onstage, so rouge, blusher, lipstick, and eye makeup will be needed. Be heavy-handed with it; you need to, and the children will love it. To help create the illusion of age, use a base that is paler than normal, very little eye makeup, pale lipstick, and no blush. Add to the appearance by using an eyebrow pencil to put in age lines at the corners of the eyes and the mouth, on the forehead, and on the backs of the hands. Draw the lines, blending them in gently with a fingertip. A little blue eyeshadow under the eyes also helps. Wigs and crepe hair for mustaches and beards are great. If they are not available, powder the hair with corn starch (It's stickier than powder and will wash out.). Give the villains darker base makeup, accent cheek bones with blusher and draw in heavy, dark eyebrows. If you can make it come out even, dark eyeliner will produce a pencil-thin mustache. Don't forget the cold cream (Buy the largest, most inexpensive jar you can

find.) and tissues. Use a small amount of cold cream under the makeup, and a heavy application afterward to remove it. It's a very professional approach for your troupe.

Most parents and children will not be too critical of the production and the cast and the production crew will enjoy themselves. It is an exhausting experience, but well worth the effort for the fun and the satisfaction on opening night.

Puppets

Puppets are fun to make and fun to use—for all ages. You can purchase puppets already made or you can purchase patterns for making them, and go on from there. You can even make your own from scratch and imagination. Best of all, you can involve the children in the designing and the manufacturing. If you are or will be using puppets or are just thinking about using them, investigate all the possibilities. You might try writing to Nancy Renfro Studios for a catalog of puppetry books, puppets, media kits, and workshop schedules available.[2]

Determine what you are going to do with your puppets. You can pack them in plastic bags or clip them to a clothesline and circulate them the way you do books or you can have them in your classroom for play periods. If this is what you want to do, the more elaborate purchased and handmade ones are better.

You can use puppets for shows that you, with the help of staff, friends, and family, put on for entertainment in the children's room, the school, or the playground. You can also use them as additional props for the story hour or you can create simple puppets as part of a craft project or an art class. And, you can help the children make the puppets and design and produce a puppet show. Whatever you do with puppets, they are creative, therapeutic, friendly, and fun.

Do you need a friendly assistant in the children's room or in the classroom? Someone who will put shy children who are there for the first time at ease? Someone adept at teaching library skills? Someone who will quiet the picture book set so you can do your story hour? Someone who will make guest appearances to tell children about the reading program? Someone who will make good newspaper copy at the special times you need publicity? Where are you going to find such a paragon?

No problem. Get yourself one super-duper, special puppet to perform all these functions. Everyone responds to a puppet. Your puppet assistant (or p.a.) should have a name with a personality to match and a permanent home in your room. This p.a. may have friends and relations who can go with the children on loan, but s/he stays with you. The p.a.'s purpose is to act as liaison between the staff and the children, and s/he may accomplish more in this position than any adult. If you use a p.a., make sure s/he is distinctive and

treated with respect by everyone who works with you, whether they are volunteer or paid staff. The p.a. is an extension of the staff, and because s/he is unique, s/he has the potential for functioning effectively in areas where others may have problems. Just don't overuse or abuse your p.a. They are very sensitive.

The easiest puppets to make require no props or materials—all you need is a finger or a closed fist and some water paint, chalk, or a crayon to draw faces on the finger or the fist. For the fist version, the thumb is tucked inside the fingers and the area made by this action becomes the mouth of the puppet. It takes a bit of practice to make this work. Children are delighted to have makeup put on them for these puppets, and they can readily "walk" across the stage. For this kind of puppet, the only stage you need is a table, a desk, or a bookcase to hide behind.

Stick puppets are also easy to make and use with small groups of children and preschoolers. For stick puppets of the simplest variety, all you need are some tongue depressors or popsicle sticks from your "junque" collection and paper from which to cut the figures. Or, you can use illustrations you have removed from a discarded picture book. Glue the figure onto the stick—and voilà—a puppet! Either you or the children can use them. If you want a stage, again, use something with a flat surface that you can hide behind. More elaborate stages with a backdrop for scenery can be created from a box. With the box tilted on its side so the open part faces the audience, slit the bottom of the box so the stick puppets can be raised up and down and moved sideways. You'll need a box deep enough to protrude over the tabletop or shelf and still leave the slit within reach of the puppeteers. Decorate the open part of the box as a stage with "curtains" cut from paper and folded into pleats. Draw flat scenery on the inside back of the box, or paste in whatever you decide will suit the story, such as trees, houses, boats, etc. You now have a portable puppet theater that can travel with you to classrooms or can be loaned to the children for their own productions at home. There are more elaborate versions of stick puppets used for shadow puppet theaters. These can be jointed to give the illusion of movement and a large-sized backlighted stage used. There are further suggestions for shadow puppets in the bibliography for this section.

One step beyond the stick puppet is another simple type of puppet that involves using the fingers. To make a finger puppet, attach a paper band to the cutout figure. The finger is slipped through the ring created by the paper band and the puppet is moved by walking the finger. Another finger puppet uses 2 fingers. The body of the puppet is cut from stiff paper and a skirt is attached to the body. Behind this skirt are holes for 2 fingers cut in the body itself. The fingers are inserted in the holes, and thus the puppet moves, once again by walking the fingers. Puppets this small can only be used with very small groups or in intimate settings. However, it is a project that can be investigated in an art class.

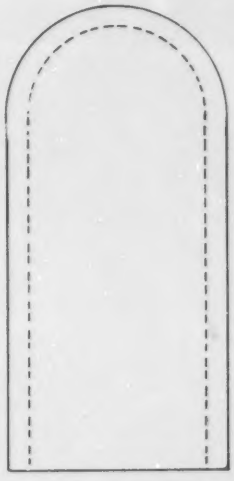
Make critter puppets from various sizes of paper bags that you have on hand. The bag becomes the body of the puppet, with the folded bottom portion of the bag being used as the face of the critter. Use crayons to color the face or bits of paper and cloth to design different faces. To add to the face, paste on ears, horns, whiskers, hats, or whatever else you like. Clothing can be added to the critter in the same way, if desired. The puppet is operated by slipping the hand into the bag.

Paper plates can become clown puppets by attaching 2 plates together at their rims—one for the body and one for the face. Decorate with scraps and crayons and put a paper band on the back of the body plate. The hand slips through this band to operate the puppet.

Mops and brooms are also easy to transform into simple puppets. The hair is already there; all you need to do is attach a face made from stiff paper. If you want clothing, drape a piece of cloth around the handle and hold it in place with elastic. You then have a large-sized stick puppet.

Now, let's try a more complicated puppet, such as a fingerling, a finger puppet that is made from felt or a piece of double-knit material, which won't ravel quite as easily as regular material. The fingerling is made like this:

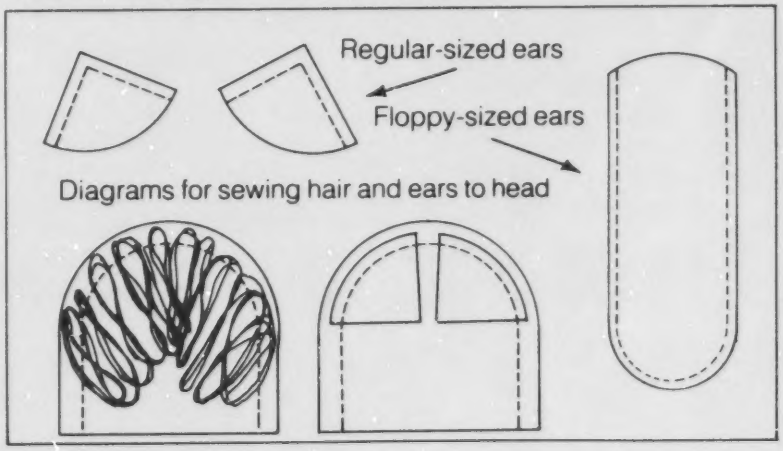
Fingerling pattern



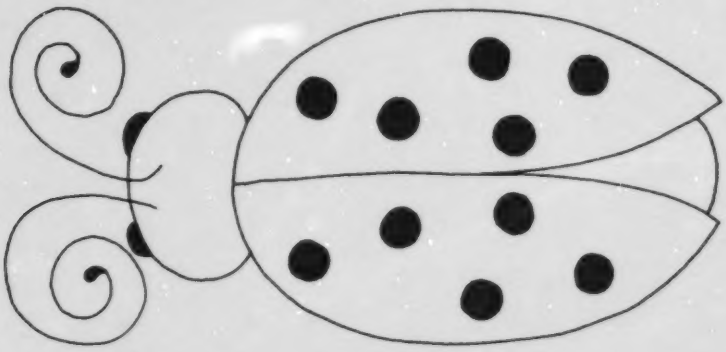
What fingerling head and face should look like

You will need 2 scraps of material for the body. If the puppet is to have hair (strands of yarn) or ears, sandwich them between the 2 pieces (right sides together) and sew the yarn or ears into the seam. The ears will be upright when the fingerling is turned right side out. Use the floppy ears pattern for longer ears. Embroidery thread can be used to create the features; sequins or beads can be sewn on for the eyes, if you wish.

Sew the 2 pieces of the puppet together and turn right side out. You can add a tail to an animal puppet or whatever else you need for dressing it. These fingerlings can be used by themselves or as small creatures with regular-sized hand puppets.



Make a ladybug fingerling puppet. Cut the basic shape out of red felt. Glue the wings on separately. Carefully sew fine wire on head for antennae. Make spots and eyes out of black sequins.



Other fingerlings can be made for the people puppet characters in the play you choose to do. These will need defined head shapes and arms which will have to be incorporated into the shape of the pattern when cutting. If you use flesh-colored felt for your people fingerlings, you can then sew on, embroider, or color the face, and dress the puppet in real, if miniature, garments. When the puppet is done, the arms should be bent forward and sewed gently in place to give the fingerling a more 3-dimensional look. These people fingerlings are not as easy to do and would be difficult for someone who couldn't sew, so do be careful where you choose to use them and with what age group.

Hand puppets offer a chance to create a whole world of people, characters from story books, animals, and monsters, in addition to allowing the puppet creators to explore the world of the theater further through props, plays, and productions.

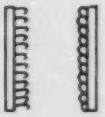
Hand puppets require more work to make than other kinds but are far more versatile. They are large enough to use with a sizable audience and can easily develop personalities for that audience to enjoy. Hand puppets can be used effectively without a stage. But there is something electric about a puppet theater—perhaps an expectation of enjoyment to come. So use one, if at all possible.

With a basic body pattern, many different soft puppets can be designed. All you will need is a variety of materials and decorations. Felt used to be considered the ideal material for hand puppets because it can be purchased in a variety of colors, it doesn't ravel, and it is reasonably strong. It does have drawbacks: it cannot be washed, and the designer is limited in what can be created because of the smooth surface of the felt. There are many suitable fabrics available that are washable. Look at remnant counters for usable scraps of double-knit, fake fur, plush, and corduroy material. Try your own "junque" collection, using what you find with other types of materials, including felts. Dry goods stores carry the "movable"

eyes that can add to your puppets' appeal. Socks are another source of bodies for hand puppets. Long, heel-less socks are best, and these are found in a variety of textures and colors. When choosing fabrics, make sure they won't stretch out of shape or fray easily. Puppets should be loved but not to pieces.

Hand puppets also have the advantage of arms that can be used to pick up and use props. It takes practice. To make it easier, attach props to the puppets' hands with tape or self-adhesive backing.

Self-adhesive backing works like this: one side has hooks, the other has loops.



Purchase self-adhesive backing at a fabric store; it is sold in small packages.

Sew one piece of the backing on the prop, the other side on the puppet. The 2 sides will then stick together.

Stage props should be used with your hand puppets, but keep them simple. You would need chairs and beds if you were doing *Goldilocks and the Three Bears*, for example, because both are an integral part of the plot. If this is too complicated for your fledgling puppeteers, try an easier story for the first production. If your stage has an apron (depth), doll furniture can be used by positioning it on the stage. If you have only an opening and no stage, the props will have to be held in position from below, usually with doweling rods attached to them. The amount of room behind your theater will determine how many people you can have to handle all these manipulations. Whatever is needed for props and puppets should be in place before you begin. Puppets can be hung upside down (just slide your hand into one when his/her cue comes along) by attaching a ring to the bottom corner of each one and slipping the ring over a large cup hook placed in the framework of the theater. If the puppet needs costume changes, make sure someone has done that before the puppet is "hung" for his/her appearance on stage.

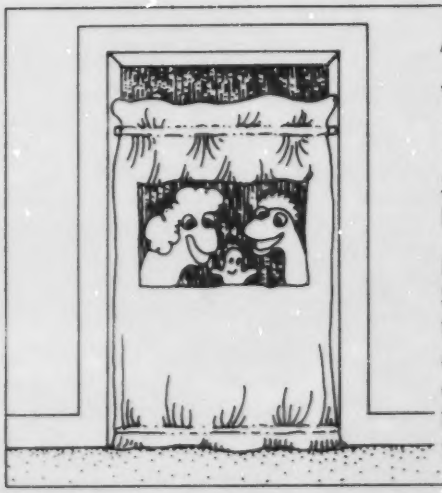
Turning a sock into a "thing" is easy. Use a sock long enough to cover the hand and the arm up to the elbow. Tuck in the toe area of the sock to form a mouth for the "thing." Sew on moving eyes and lush felt eyelashes or brows. Sew strips of furry material and add heavy strands of yarn along the back. Add sequins and buttons to the body. When the sock is on the hand and arm, make the mouth open and shut using hand movements. You now have a sea serpent to slide along the stage.

In addition to a script for each production, a checklist of all needed items for the production is required. Never start the play until you have gone through that checklist backstage. Since you're using puppets, fewer people are needed than for a live production. Figure out ahead of time who is playing whom; each person handles more than one puppet. You will also need a narrator to introduce the play. This could be a puppet not used in the production, your p.a., or a person who stands in front of the theater and introduces the story. If you have the equipment, a tape recorder can be used. The difficulty with taping speaking parts is that you are given no leeway for audience reaction. It can be very handy for sound effects, though, or for a musical background. After the final curtain, all the puppeteers, prop people, and narrator take a bow. A puppeteer is an actor, too.

You will need a stage. If you can't afford to buy one or have no one handy enough to make one for you, substitutes can be used. These aren't as satisfactory, but you will have a chance to experiment before you make a final decision. Use masking tape to cover a bookcase with a length of colorful fabric. If the bookcase is a double-faced unit, remove a few books, and use this for storage of props and puppets. Rods or dowels with your theater curtains draped over them and inserted at the proper level between book stacks will also serve as an improvised theater.

The Gaylord Library Supply Company[3] advertises a portable puppet theater for less than $30; better still, make your own. It is also useful to add at least one floodlight to your equipment. The type of stand used by photographers works best, and it will have a reflector shade with it.

The production can become very expensive, so before investing in theater, lights, and puppets, be certain you really want to do it. If you do, and you don't have that much extra money to squeeze from your budget, the Friends of the Library or the PTA may be able to help. Both groups include talented people with equipment to build a puppet theater to your specifications.



A SIMPLE PUPPET THEATER EVEN YOU CAN MAKE

You will need:
1 spring curtain rod, to fit a doorway
1 piece of doweling, one-half-inch thick, to fit doorway
3½ yards of fabric, such as denim, cut to make a screen 26 inches by 54 inches

How to make:
Sew a 2-inch hem across one width of fabric to fit the rod. This is the top. Cut a 12-by-17-inch opening 12 inches from the top. Hem around it for reinforcement. Sew another 2-inch hem at the other end for the doweling rod. This will give it weight, and hold the theater even. Now, all you have to do is pop it into a doorway, and you're ready to perform.

A puppet version of a story, such as *Little Red Riding Hood,* will not present insurmountable obstacles for your young group. You and your puppeteers will need to write a script for the play, however. Follow the story, having the wolf swallow Grandmother, who expires below the stage with shrieks and moans and gurgles while the wolf growls and snaps menacingly. Whatever dialog your writers invent adds to the fun: Mother should be matter-of-fact, Little Red Riding Hood sweet and girlish, Grandmother quavery and old, and the Woodcutter stalwart and brave. The Wolf is the main character of the play, so give him full rein. The children will require adult assistance with the sewing of puppets for this play. Try recruiting students from a home economics class or talented older family members.

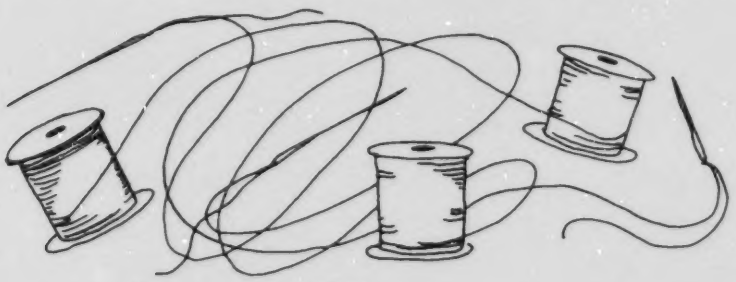
This play can be performed using only 2 puppeteers, but it's better to use 5, one for each speaking part. You can use the same puppet for the Mother and for the Grandmother if the clothes used are removable. You will also need 3 set backdrops: Mother's kitchen, a forest, and Grandmother's bedroom. If doll furniture can be borrowed, you will need a table for the kitchen and a bed for Grandmother.

Have curtains on your puppet theater that can be closed while the scenery is being changed. During scene changes, have an adult play a quick word game with the audience to keep them from getting too restive.

After the performance, invite everyone backstage to see the inner workings. Costumes should be removed from the puppets and everything that was used for the production should be packed in a labeled box. The next time you present this particular play, all the costumes, props, and backdrops will be together.

Let's Make a Puppet

The basic puppet body is made in sections: 4 pieces for the head, to give it a rounded shape and 2 pieces for the body, including a sleeve for the puppeteer's arm and a finger in the neck for the puppeteer. Or the puppet can be made with the head and body cut out as one unit. It is somewhat more complicated to construct the puppet in 2 sections, but both methods are offered to suit individual preferences. Animal puppets can be made by using fake fur and adding ears. Facial features are made with embroidery cotton thread and buttons can be used for eyes. Use 4-ply acrylic yarn sewn to the scalp area and arranged in desired style to simulate hair.



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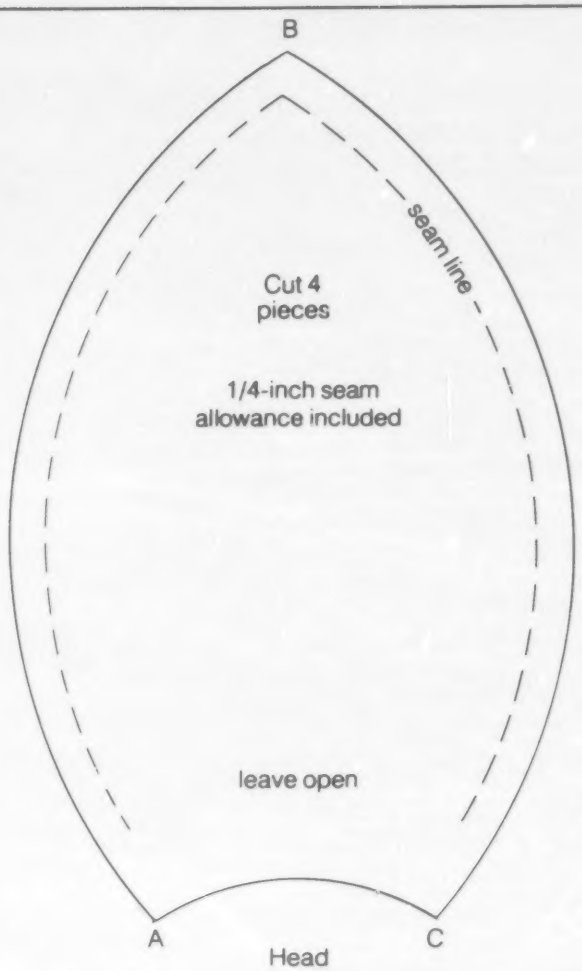
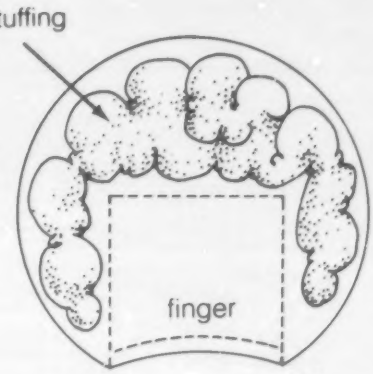
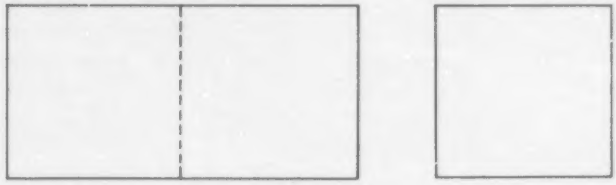


BASIC HEAD PATTERN

With right sides together, sew 2 of the 4 cut-out pieces along line A-B to make front of head. Embroider the facial features on this half in the lower two-thirds of the face. Use outline, satin stitches, and French knots. With right sides together, join one of the remaining 2 pieces to the face front at line A-B on the left side; sew the other piece on the right side in the same manner. Sew the center back seam of the head together by hand. Turn head right side out.

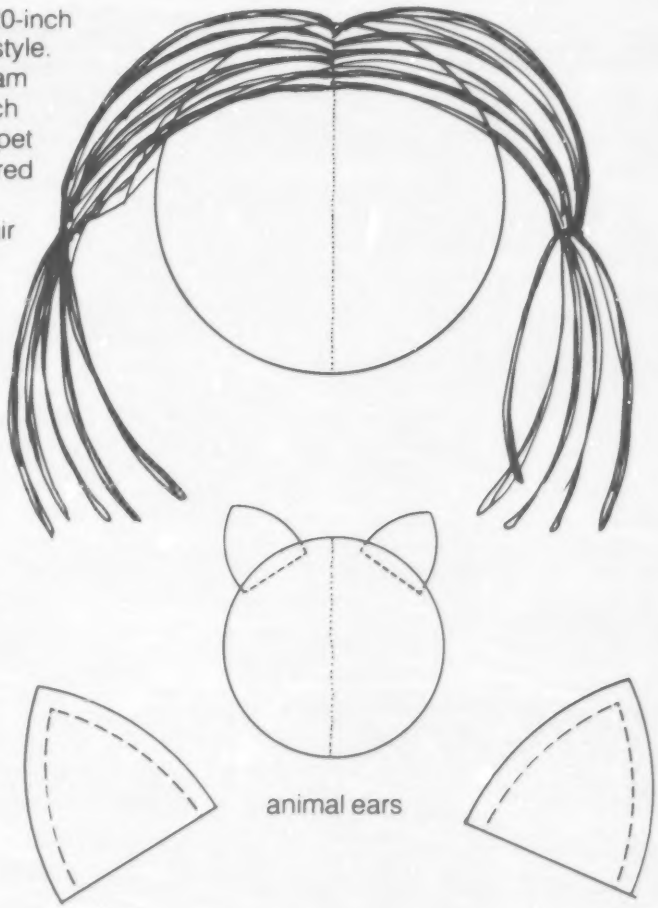




Fill the head with shredded polyester or cut-up panty hose to shape it. Next, make a "finger" to insert into the head. Tucked into position, it will keep the stuffing in place. To make the "finger," cut out a piece of fabric 6 by 3 inches. Fold in half as shown, and stitch around one side and the top, leaving the bottom open. Pin the head and the "finger" together at the neck edge, stretching the finger to fit, if necessary. Baste.

Add the hair, using yarn cut into 12- to 20-inch lengths, depending on the desired hairstyle. Sew hair by hand along center back seam and on center front seam about one inch from the top. Style the hairdo when puppet is completed, either by trimming to desired length, or by braiding, decorating, etc. Unraveled yarns can be used to give hair a curly look.

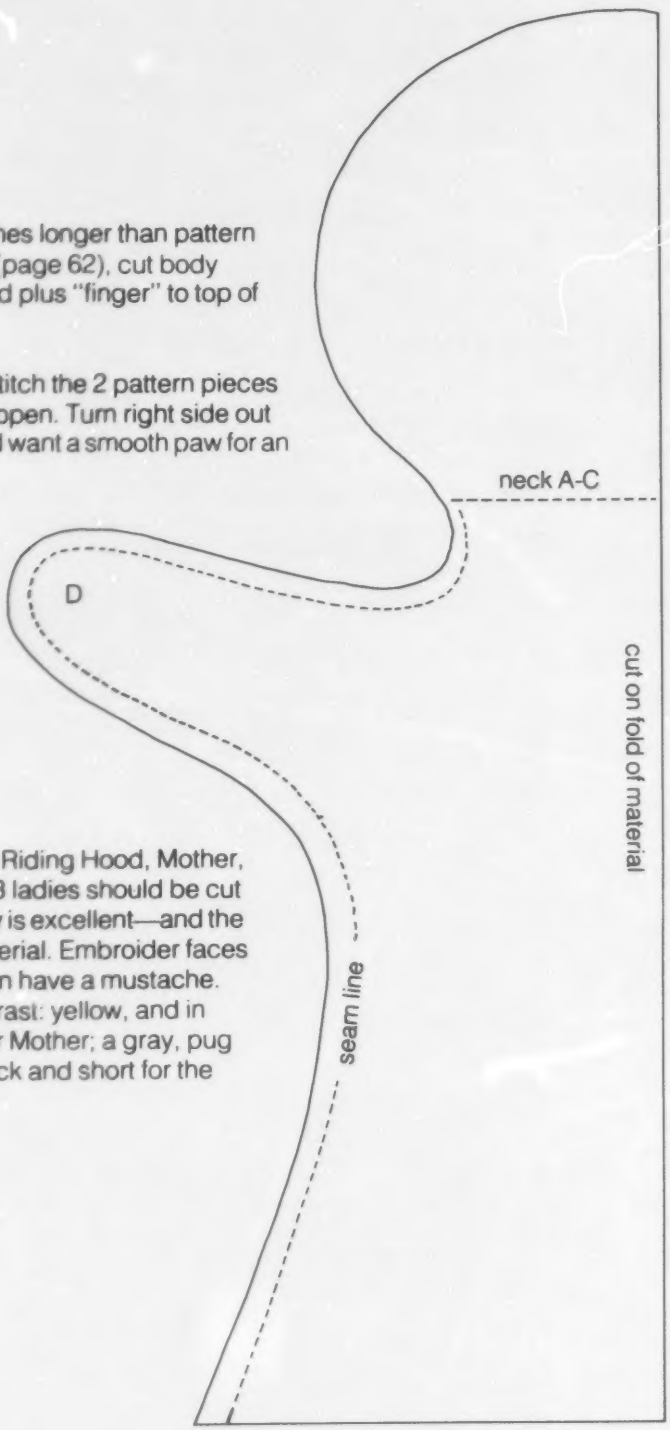
To make an animal head, use the same pattern, but add cutout ears to top of head. To make ears, cut out 4 pattern pieces. With right sides together, pin 2 pieces together and sew, leaving bottom open. Do the same with the remaining 2 pieces. Turn right side out and insert in head seam between indicated marks. Embroider the features, insert "finger" in neck area, and use large buttons for eyes or purchase moving eyes.



BASIC BODY PATTERN

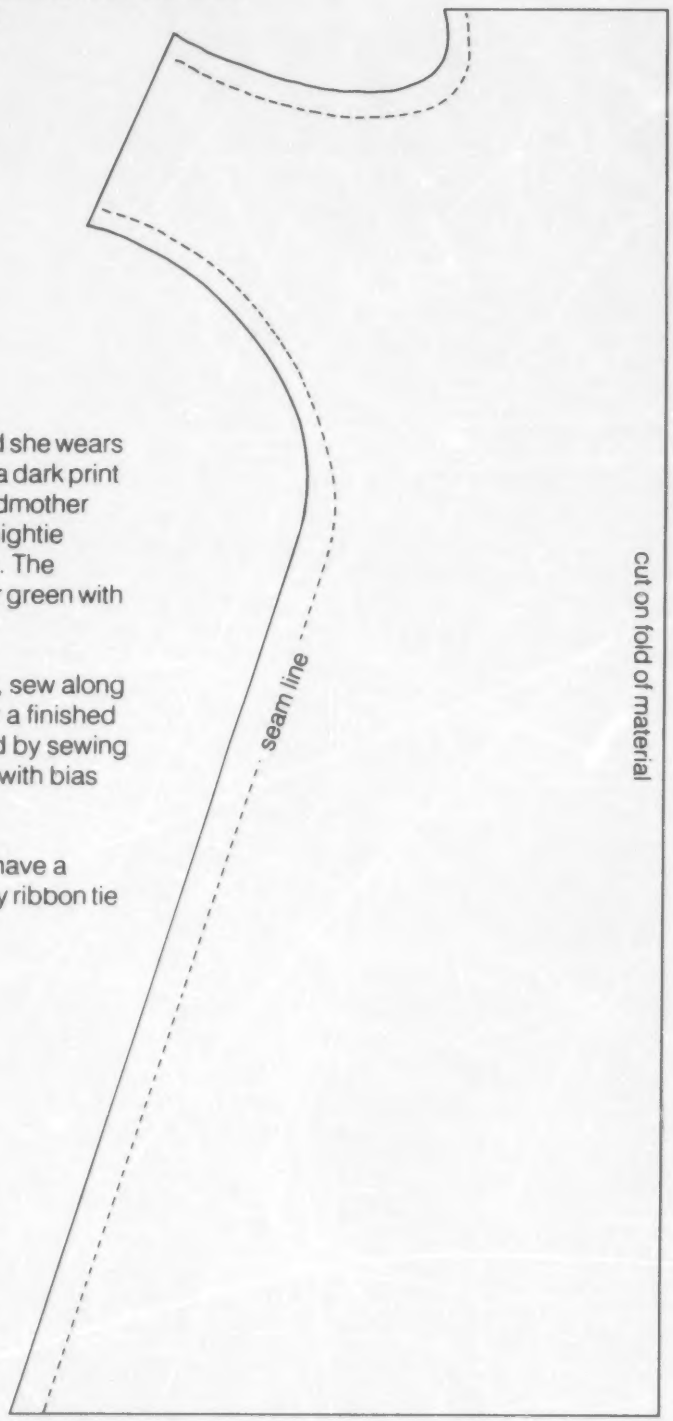
Next, cut out 2 body pattern pieces 2 inches longer than pattern length. If using the shaped head pattern (page 62), cut body pattern along line A-C at neck. Stitch head plus "finger" to top of body at neck, matching lines A-C.

If you are using the entire body pattern, stitch the 2 pattern pieces with right sides together, leaving bottom open. Turn right side out and decorate. If you are using fake fur and want a smooth paw for an animal, add a patch of felt at D.



Use the basic body pattern for Little Red Riding Hood, Mother, Grandmother, and the Woodcutter. The 3 ladies should be cut from some pink-colored material—jersey is excellent—and the Woodcutter from similar, but darker, material. Embroider faces on all 4 of them; the Woodcutter can even have a mustache. The yarn for their hair also needs to contrast: yellow, and in braids for Red; brown and chignoned for Mother; a gray, pug style for Grandmother; and brown or black and short for the Woodcutter.

CLOTHING PATTERN #1
DRESS FOR LITTLE RED RIDING HOOD OR HER MOTHER;
NIGHTGOWN FOR GRANDMOTHER;
SHIRT FOR THE WOODCUTTER



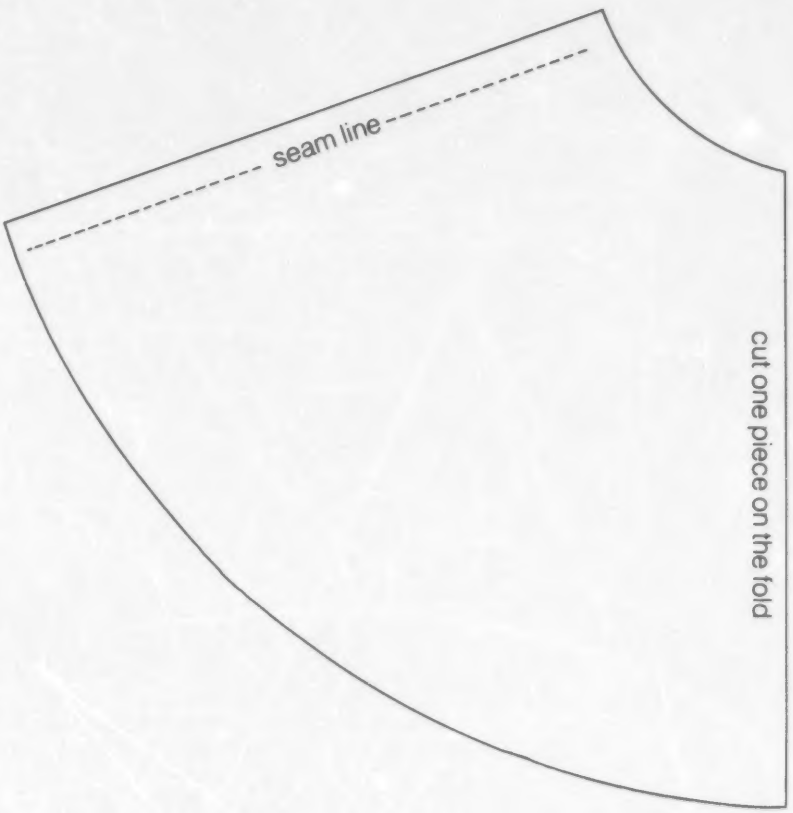
Red's dress is flowered or checked and she wears the obligatory red cape. Mother wears a dark print dress covered by a white apron. Grandmother wears a white or light-colored flannel nightie trimmed with lace and a matching cap. The Woodcutter is dressed in dark brown or green with a red neckerchief.

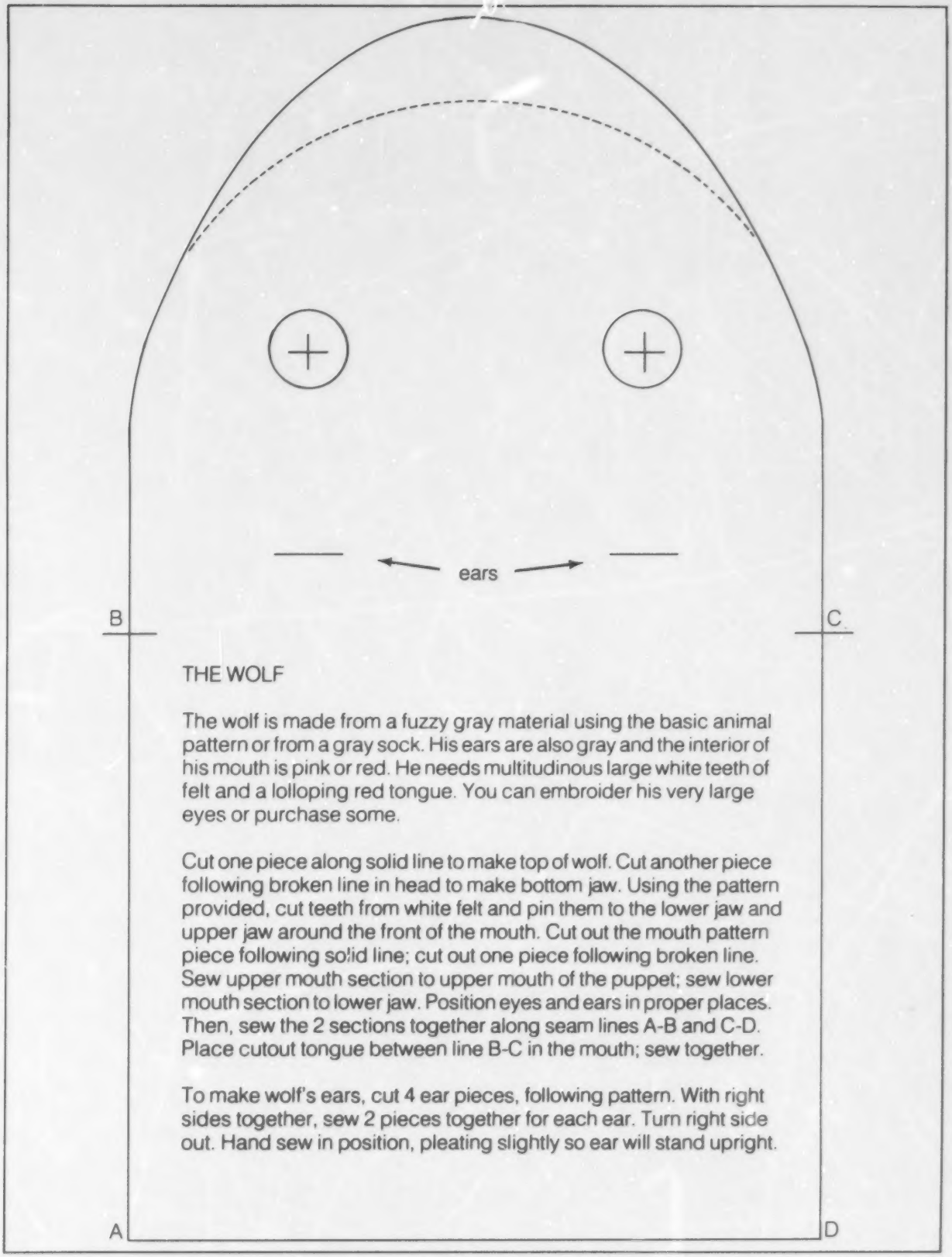
Cut 2 pieces. With right sides together, sew along seam lines. Hem bottom, if desired, for a finished look. Neckline and sleeves are finished by sewing elastic on them or by making a casing with bias tape and inserting ¼-inch elastic.

Grandmother's nightgown could also have a drawstring around the neck and a pretty ribbon tie in the front.

CLOTHING PATTERN #2
LITTLE RED RIDING HOOD'S CAPE

Cut one piece on the fold; this is the back. Cut 2 more pattern pieces (not on fold) for the front. Sew all of the pieces together at the sides and hem the bottom and the sides. Gather neckline to fit neck of puppet and sew on a piece of grosgrain ribbon 9 inches long that can tie in front. Note: Little Red Riding Hood's cape should be quite full, so use a soft material that will drape nicely.



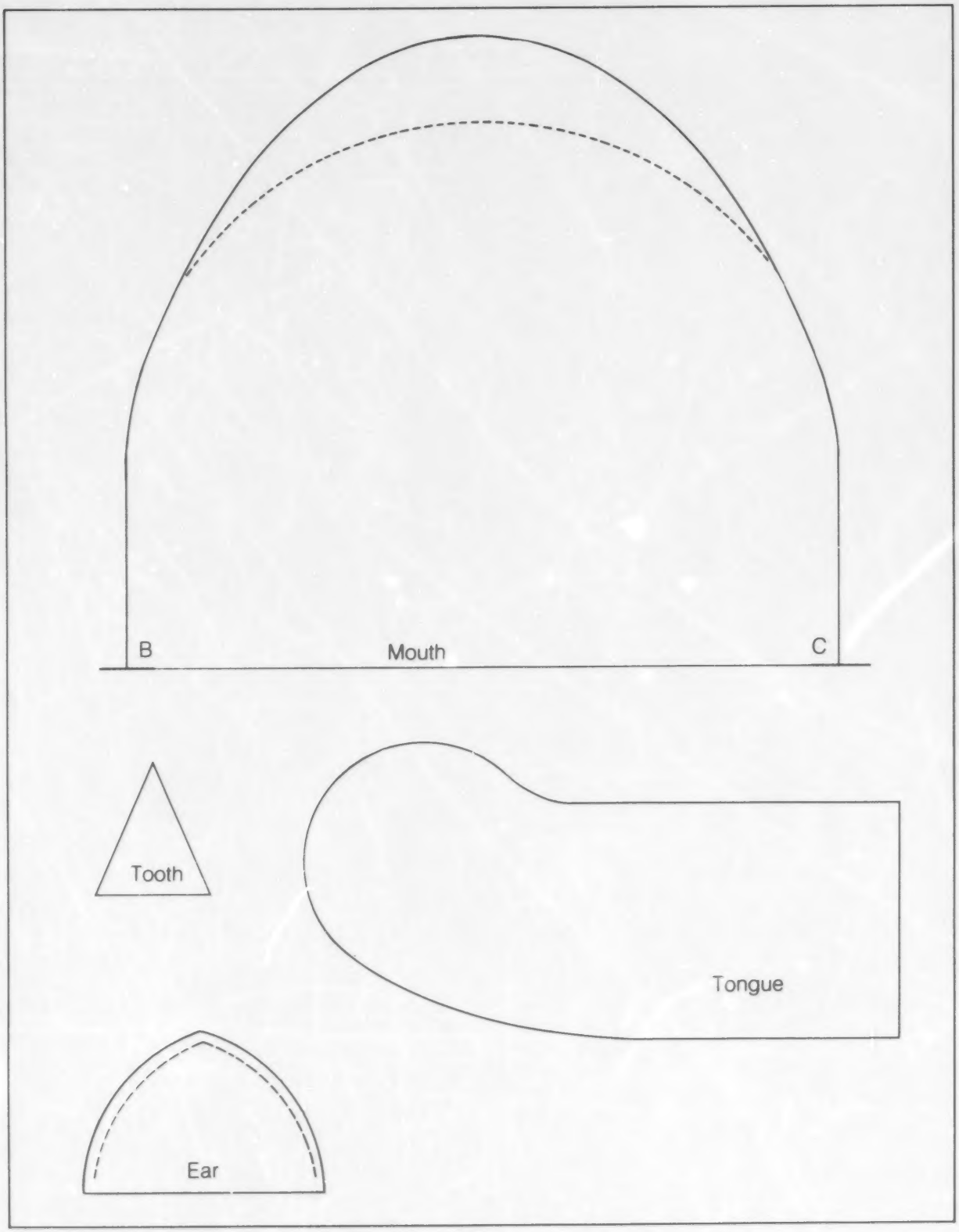


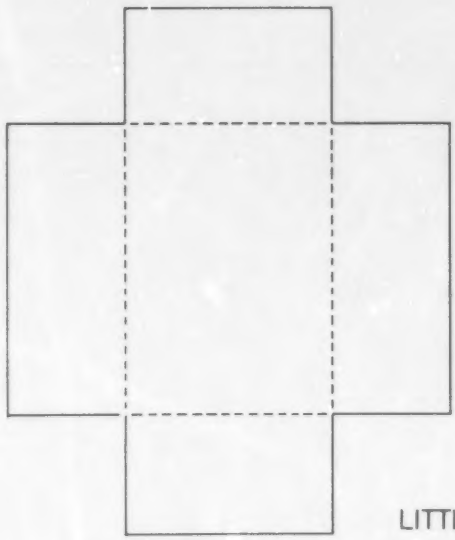
THE WOLF

The wolf is made from a fuzzy gray material using the basic animal pattern or from a gray sock. His ears are also gray and the interior of his mouth is pink or red. He needs multitudinous large white teeth of felt and a lolloping red tongue. You can embroider his very large eyes or purchase some.

Cut one piece along solid line to make top of wolf. Cut another piece following broken line in head to make bottom jaw. Using the pattern provided, cut teeth from white felt and pin them to the lower jaw and upper jaw around the front of the mouth. Cut out the mouth pattern piece following solid line; cut out one piece following broken line. Sew upper mouth section to upper mouth of the puppet; sew lower mouth section to lower jaw. Position eyes and ears in proper places. Then, sew the 2 sections together along seam lines A-B and C-D. Place cutout tongue between line B-C in the mouth; sew together.

To make wolf's ears, cut 4 ear pieces, following pattern. With right sides together, sew 2 pieces together for each ear. Turn right side out. Hand sew in position, pleating slightly so ear will stand upright.


B
Mouth
C
Tooth
Tongue
Ear



Red's basket

GRANDMOTHER'S CAP

Cut a circle of material 9 inches in diameter that matches her nightgown, narrowly hem the edge of it, and sew a bias strip casing one inch from the edge. Thread ¼-inch elastic through the casing to draw up cap. Trim with a bow. You will also need to attach it to the Wolf's head for the bedroom scene.

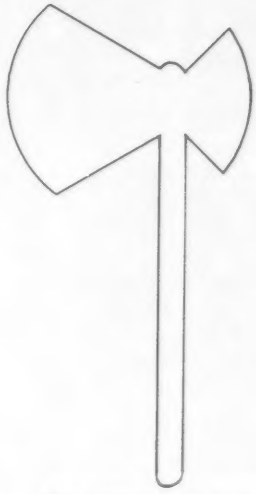
MOTHER'S APRON

You will need a piece of fabric in a pastel shade that matches her dress. Cut it in a 9-by-4-inch square. Sew in a narrow hem on the 4-inch sides and 9-inch bottom. Gather the top, using a piece of grosgrain or other ribbon cut to a 10-inch length. Tie finished apron over the dress.

LITTLE RED RIDING HOOD'S BASKET

You will need a basket for Little Red Riding Hood to carry. If no doll baskets are available, make one from oaktag and simulate the woven look with a felt-tipped pen.

Using heavy paper, cut out basket pattern on solid lines. Do not *fold* basket along broken lines. Instead, *roll* the sides to give a rounded look to the bottom. Use cellophane tape on the inside to hold the basket together. If you decide to color the basket, do so before cutting it out. Cut a narrow strip 4 inches long for the handle, and attach it to the basket. Insert sprigs of flowers that Red could have picked, if you wish.



Woodcutter's axe

WOODCUTTER'S KERCHIEF

Use half of a red handkerchief.

WOODCUTTER'S AXE

Using balsa wood or cardboard and following pattern, cut out an axe form. Color the handle brown and the blade gray.

References

1. For further information, write to Walter H. Baker Co., 100 Chauncey St., Boston, MA 02111.
2. For further information, write to Nancy Renfro Studios, 1117 W. 9th St., Austin, TX 78703.
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Special Events

Introduction

Every day is not a holiday, thank goodness. But, there are times when most of us wish that holidays could be spaced more evenly throughout the year to give us occasional breaks in our routines. In the dead of winter, when our inspirations have been dulled and the coming of spring is not just around the corner, or when the first flush of summer vacation has palled, boredom, among both children and leaders, sets in with a thud. That's when it's time to start planning a special event.

If the idea of a special event overwhelms you, consider that it can be a one-shot occurrence that need never be repeated. So put all your efforts into this one event. In the back of your mind, there must be lurking one thing you've always wanted to do and were afraid to try because of lack of time or space, the necessity for planning, and the large amount of work involved.

Now is the time to dig out that idea, dust it off, examine it, and get to work. First, mobilize a crew. The hangers-on in the library who are bored, the children who arrive on your doorstep on Saturday morning and look woebegone because you haven't time to shut off the vacuum cleaner and talk with them, and the classroom disrupters who need something to do before they drive you crazy are excellent candidates. Enlist them in your cause and explain that you'd like to have a special event but that you need help—from them and from anyone else who can be recruited. Have a brainstorming session; any idea, no matter how far-fetched, should be treated seriously.

When plans have finally begun to be put into motion, you and your committee will have the makings of a special event. Call it a happening or call it a festival; it will take care of boredom very effectively. The nicest thing about your special event is that it need never be

repeated. The following section may help awaken your dormant desires for a special event. And, next year, when the first timid knock sounds on your door, you can prepare for *another* special event.

Field a Festival

A festival is a period or program of festive activities, cultural events, or entertainment. Festivals can be linked to a special day, a special event or series, or a special topic. Holiday festivals can be held all year round, but try picking some "different" holidays. Try celebrating July 14 instead of July 4, November 5 instead of Halloween, and January 6 instead of December 25. Call the series "Other Holidays." Since these other holidays occur in other countries, you have a ready-made source for special programs.

In the spring, field a kite festival. Something as simple as this can turn into a full-scale community festival lasting a week. All you need is to have a film on kites one day, a kite-making session one or 2 days, kite exhibits, books on kites, and a great Saturday or Sunday afternoon kite-flying finale with adults invited to participate (Send them kite-shaped invitations.). Serve refreshments after the kite-flying afternoon.

Any idea like this can become a festival simply by expanding the activities involved and the range of people participating. A week's festival in the summer will take up a great deal of time in planning and producing for energetic, bored students or library patrons. A display that carries out the theme of the festival requires adult assistance; you may even find people in the community who don't usually participate in library or school affairs willing to add special collections for the displays or to share special talents.

A film festival is easy. All you need is a few films to show on successive days. Expand it, asking some of the adults who have 8 mm films to share them, and one day of the festival becomes "Home Movie Day." You may also discover there are teenagers who have had film production classes and are willing to share their expertise and productions. Have an accompanying book display of Hollywood stars and films, and for the parents, a listing of the late, late show films for the week of the festival.

A completely different kind of festival can be built around types of books. Mysteries and science fiction are good choices, and they will attract all age levels. While it is nice to have enough extra money to get a well-known writer to be a focal point for such a festival, unless you know one personally who will come as a friend, it is really better to hunt around for alternatives. Books are obvious, and there may be someone in your town whose knowledge of the genre is sufficient to warrant him/her being the speaker. If you have a local radio station, perhaps they would join the festival spirit by playing the Orson Welles recording of *War of the Worlds* or some old-time radio mystery shows. Have the children write mystery or science fiction stories for the festival and run a "best story" contest, complete with

judges and prizes (a magnifying glass or a "Star Trek" kit). Add a poster contest to the festival, with posters depicting favorites in the chosen category, and have the display outdoors. Food festivals, music festivals, art festivals—anything goes. Pick a topic and it can become a festival.

To ensure the success of any kind of festival, certain ingredients are necessary:

Involvement. Individuals and organizations in your town, as well as the library, school, and staff, must participate. Individuals may not use the library for one reason or another and organizations may never have been approached, but this does not mean they won't be willing to contribute something. A little psychology and lots of p.r. is involved. The library is a part of the community, and it never hurts for it to burnish its image once in awhile.

Planning. No festival just suddenly bursts forth, fully developed. Once again, involve different people in the process.

Publicity. There is little sense in working hard and putting on a "really big show" if no one knows anything about it before or after. Snapshots on the bulletin board are great, but a much more effective strategy would be to have newspaper coverage and photos. Get the school or library out into the community, then make sure everyone in town knows what's going on.

Make the library the "in" place to go. Make the school the "in" place to be.

Have a Happening

What is a happening? According to the dictionary: "an improvised spectacle or performance." That may be, but no unrehearsed and unplanned "improvised spectacle" will work in the classroom or library.

A successful happening will require careful planning, willing workers, and lots of telephoning, cajoling, fast-talking, and enthusiasm. Someone must assume the role of director for the happening, and if it was your idea, you'll be it. The theme for a happening can be almost anything, from something as grandiose as the Annual Greater Claremont International Invitational Annelid Race to an ice-cream-making and -eating morning in the backyard of the library or the school yard.

Your happening does not need to be elaborate; try an all-day sports extravaganza with games, race contests, and an Olympic medal awarding ceremony. Your games and races can be as whacky or as authentic as you wish. Search your game books for ones that are played in other countries, post the rules, and use these for a change. Or, try something like beanbag volleyball and waterless swimming races but only if you have a nice, grassy lawn. Have a proper podium for the winners to stand on when they receive their medals.

Maybe your happening could be a winter carnival with snow sculptures, cross-country ski races, snowshoe races, and your own ice show. Top it off with an ice-cream smorgasbord in the evening. Call it a country fair and include such unlikely activities as team pulling (tug-of-war).

Whatever you decide to do, you will need certain ingredients:

a theme for the day that need never be repeated, unless by popular demand
an attraction that will appeal to and entertain children of all ages
participation from all segments of the community
careful planning

A happening is a sure cure for midsummer doldrums or midwinter blues. Since it is a one-shot event, make it the very best that you can. Pick your day and your happening. Explore your community for assistance, bringing in as many local groups and individuals as you can. Find businesses to sponsor segments of the program or pick up the printing expenses. Once you have found all the active enthusiastic supporters you can, pull out all stops on the publicity. This is where sponsorship can pay off. Use posters, T-shirts, sandwich boards, newspapers, radio—anything and everything. Blitz your community for support and participation. Don't forget to arrange for photographers before, during, and after the happening. Make sure everyone knows the school or the library (and any other sponsors) are having a happening.

The children need to be involved from beginning to end with the planning and the work for the happening. Make them responsible for as much as possible, while you do the supervising. A successful happening is not a one-person affair unless you are planning a leave of absence after it's over.

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Conclusion

Children's Caravan has passed by on its way to its next stop, where it will begin its mission all over again. If it left you with baggage from one camel, and this has been used to everyone's satisfaction, its job was accomplished. Use the suggestions to shape your own programs. Every one of them can be varied to suit your talents and your circumstances. Combine part of one program with part of another—there are no rules in the caravan.

Any program you try can be satisfactory if you remember the 3 Ps: planning, preparation, and publicity. Planning is essential when you're short on time and money; both will stretch only so far. When nothing works out right for you, it's usually because preparations weren't carried out.

Once you have done a really tremendous job, tell everyone about it. How else will the public know how great your school, library, or club is? Publicity never hurt anyone, and next time, you'll have more assistance than you ever dreamed possible.

After you've planned, prepared, and carried through your first program to a successful conclusion, those that follow will be easy.